

# *The* School Musician

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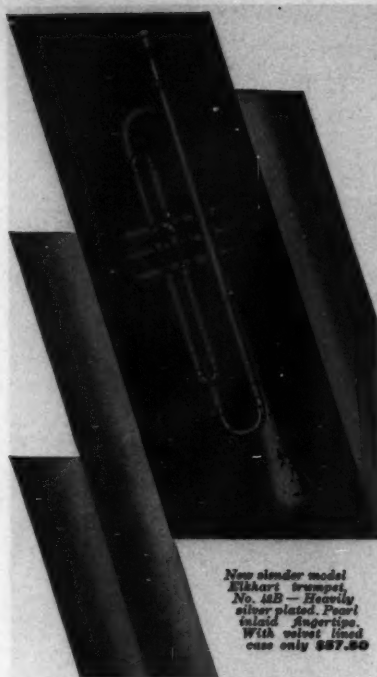


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Supervisor of School Music, McComb, Mississippi; Member of Board of Directors, National School Band and Orchestra Association.

(Story on page 45)





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# The School Musician

OFFICIAL PUBLICATION OF THE NATIONAL  
SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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## CONTENTS

Vol. 3

FEBRUARY, 1932

Number 6

"Marimba? Xylophone?" by Clair Omar Musser ..... 6  
*Can you tell one from the other? If you think you can, read this story. Then you'll know you can't.*

"Never Mind the Neighbors," by W. W. Wagner ..... 10  
*There are too many jokes about "the boy next door with a trumpet." Mr. Wagner tells them plenty.*

"How You Can Introduce Piano Class Work on Your First Teaching Job," by Ella H. Mason ..... 12  
*What are you going to be when you "grow up"? A Bandmaster, or a Supervisor? This article gives a timely suggestion.*

"How Music Tickles the Air," by Lloyd Loar ..... 14  
*Stop that Music! It makes Aunt Atmosphere nervous. You'll enjoy reading how your playing gives her a "marcel."*

"Music of Youth, the Harmonica" by Arthur Olaf Andersen ..... 16  
*When summer comes and you want a little "Band Music" down by the ol' swimmin' hole, Here's how.*

"How We Raised Money for Our New Uniforms" ..... 18  
*It's easy, if you go at it right. Here is a plan that got results for one band. It may work for you.*

55 Kentuckians ..... 20  
*Boys of the Blue Grass State, potential contest winners.*

"That Inner Planetary Clinic," by Ed Chenette ..... 21  
*This is high tension stuff.*

"Chopin's 'Berceuse'," by Theodora Troendle ..... 22  
*A great big help for those who "rattle the ivories."*

Words and Pictures ..... 23  
*And it was their music that put their pictures here.*

Our Playing Enchanted the Judges ..... 24-25

We See by the Papers ..... 26

Jokes ..... 32

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**ELK HART**

# EDITORIAL

## Think of Abe, and "Buck Up"

**D**O you think you're having a tough time? Does it seem that everything under the sun has happened to make your school days tough and your report card worse? Then read the following true story of some of the hardships Lincoln had to put up with before finally coming out on top:

When Abraham Lincoln was a young man he ran for the Legislature of Illinois and was badly swamped.

He next entered business, failed and spent seventeen years of his life paying up the debts of a partner.

He was in love with a beautiful young woman to whom he became engaged—and then she died.

Entering politics, he ran for Congress and was badly defeated.

He failed in an appointment to the United States Land Office.

He was a defeated candidate for the United States Senate.

In 1856 he became a candidate for the Vice-Presidency and was defeated.

In 1858 defeated by Douglas.

One failure after another—bad failures—great setbacks.

In the face of all this, he became one of the greatest men of America.

Think of Lincoln and then "buck up."

## Broadcasts for Washington Centennial

**P**RESIDENT HOOVER heads the most elaborate single series of programs ever arranged by the National Broadcasting Company in celebration of the 200th anniversary of the birth of George Washington.

There will be 28 celebrations put on the air between Feb. 22 and Thanksgiving Day—the official period of commemoration as decreed by the George Washington Bicentennial Commission.

From the halls of Congress, the Capitol grounds and every important shrine revered in Washington's memory, the celebrations will be broadcast. President Hoover's message to Congress will be broadcast from the House of Representatives over a nationwide network, Monday, Feb. 22 at 12:30 A. M., C. S. T.

At 12:00 A. M. on the same day Dr. Walter Damrosch will direct 12,000 school children, the massed Army and Navy Bands and the thousands of spectators in the singing of "America." John

Philip Sousa will lead the bands when they play "Hail to the Chief."

Other features to be broadcast are the Colonial Ball, the reenactment of the first inaugural ceremonies, the dedication of the \$5,000,000 George Washington Masonic Memorial in Alexandria, Va., and exercises in the Pan-American Union. Other air events will include broadcasts from Wakefield, Va., Washington's birthplace; Mount Vernon, and Fredericksburg, where Washington once lived.

## A Music Class of 6,500,000 Pupils

**W**ALTER DAMROSCH instructs the largest music class in the world, with more than 6,500,000 pupils listening every Friday to his Music Appreciation Hour over combined coast-to-coast National Broadcasting Company networks.

The class, whose pupils occupy school rooms scattered through all the forty-eight states, has increased in attendance by 2,000,000 during the past year.

The Music Appreciation Hour is now broadcast through seventy-one stations from coast to coast, and Dr. Damrosch believes that the tremendous interest evinced by children in the programs is a very definite refutation of spasmodic charges that appreciation of good music is on the wane. Further refutation is seen in the nation-wide popularity of the regular NBC Saturday broadcasts of the Metropolitan Opera, and of the NBC Symphonic Hour, which Damrosch conducts each Sunday.

## Choral Ode to George Washington

**J**OHN ALDEN CARPENTER, American composer, has been asked by the United States George Washington Bicentennial Commission to compose a choral ode in honor of George Washington. Mr. Carpenter has accepted the invitation and the Ode, as yet unnamed, will be published in time for performance during the period of the Celebration of the Two Hundredth Anniversary of the Birth of George Washington.

Mr. Carpenter has been selected for this honor as a composer thoroughly representative of America and American ideals. He has achieved fame as the composer of the orchestral suites, "Adventures in a Perambulator," a "Concertino," for piano and orchestra, three ballets—"The Birthday of the Infanta," "Krazy-Kat," and "Skyscrapers"—as well as many concert songs, and "The Home Road," one of the few songs of the world war period which is still sung.



# Marimba? Xylophone?

## *Here is Your Answer*

**O**UR little story begins on a cold, wintry night in a rural schoolhouse in Eastern Pennsylvania. It is December twenty-first, nineteen hundred nine.

The curtain rises to the jubilant chorus of "America" being sung by the pupils and the Christmas entertainment is on. The audience sits tense as the feature of the evening is being unveiled. There on the center of the platform on a draped table rests the marvelous new Edison talking machine with its six cylindrical records nicely grouped about the large morning glory horn. One by one the records are played to the admiring and enthusiastic audience. . . .

Hardly had the diamond point touched the feature record, Number Six, when the audience fairly shone with a new outburst of enthusiasm. At the close of the selection there was thunderous applause.

*Here are Clair Omar Musser, styled "the world's greatest percussion artist," and his own creation, the Marimba Celeste. This instrument, over a year in the making, incorporates the full keyboard range of the pianoforte, in two manuals and the tone elements consist of various bars of both metal alloy and woods imported from Honduras. Seven stages of electrical amp-*

*By*

Clair Omar Musser

A certain nine-year-old boy, seated in the rear of the room, upon hearing the audience admit that they had never heard or seen a Xylophone, promptly retired to the anteroom in which stood the familiar iron stand supporting the huge Webster unabridged dictionary. Upon consulting the "X's" the lad learned that Webster defined this sensational instrument as a series of wooden blocks graduated in size and resting on straw, and played with mallets. That was in nineteen hundred

nine. Twenty-two years have elapsed.

New dictionaries have been compiled. Encyclopedias extol the refinements and improvements of musical instruments. The mental geniuses of the 20th century have forged ahead and through their creations and improvements have made music the star in the fine arts. Again the curtain rises on our play, but this time in a university of a midwestern capital.

The date is May, 1931. The lad who twenty-two years ago consulted Webster for knowledge on the word "xylophone" is making a demonstration of the real instrument before an audience of the state's leading acousticians and musical directors. Before beginning the demonstration he addresses the audience and asks the two following questions: "What is the name of the instrument on the stage, and what is the difference be-

*lification are controlled by foot pedals which regulate both the volume and the sustained tones of the instrument. There are two dynamic speakers in the front of the instrument. The Marimba-Celeste is over ten feet in length and weighs twelve hundred pounds. It is finished in gold and chromium plate—and is insured for ten thousand dollars.*



tween a Xylophone and a Marimba?"

From the audience numbering over three hundred, two answers to the first question were correct, and none to the second. Before the demonstration had progressed many minutes the little act of that memorable evening in 1909 was again enacted. One of the band directors quietly retreated to the University library to consult Webster. He found the definition to be identical to the one found by the lad in 1909. He immediately consulted the University "Britannica" with the same results. Is it any wonder, then, that the music public of today is in a quandary when the word "Xylophone," "Marimba" and kindred instruments are mentioned.

First, let us take the subject of classification. There are countless people who have been erroneously informed as to the relationship between the Marimba and its contemporary, the Xylophone. Before advancing any further let me explain explicitly that there is absolutely no difference whatsoever between the two instruments. You hear the accordionist call his instrument a "Concertina," the violinist calls his instrument a "fiddle"—the automobile owner speaks of his "motor car," but when Marimba and Xylophone are mentioned there is much discussion and erroneous dispute. Xylophone, as you have learned, has been derived from the Greek words—Xylo, meaning wood—and phone—phono or sound. This has been the popular name of this type of instrument on the North American continent, while the Central and South Americans called their instruments of similar design the Marimba.

Centuries before the coming of the Spaniards this type of musical instrument was the national instrument of the country which is now Guatemala. Their early instruments were of the type as "Webster" defines the Xylophone, but by no means were they the pioneers and inventors of this type of instrument.

During the time of the Aryan immigrations through India 2000 years B. C., the Hindus and the Siamese, as well as the Chinese, were playing this type of musical instrument. This instrument was called the "Ranat" (to which there are many analogous in China and Japan) and was tuned to the Chinese pentatonic scale. The tones of the pentatonic series may be roughly represented by our F, G, A, Bb, C, and D. It was during the reign of Confucius (d. 478 B. C.) that these instruments were enlarged to over

twenty tones. All through the early Christian era these instruments shared popularity with the ancient stringed instruments.

Later we have literary reference by Fortunatus of Poitiers (d. 609) of a characteristic instrument similar to the "Ranat"



*The Marimba idea had a primitive beginning. This "high school musician" of darkest Africa is a winner of many prizes for his work on the "slats" and gourds, but alas he has nothing on which to pin his medals.*

used by the Bards in Scandinavia and Northern Germany. The instrument was redesigned and called the "Glockenspiel." Later in the seventeenth century this instrument was made to substitute metal bars for the sound elements and the name "Xylophone" was adopted for all wooden bar instruments.

Long before this, however, in the fifteenth century the Indians in Central America were making the Marimba. Senor Don F. Sanches Latour, a native of Guatemala, and former Minister to Washington, D. C., has done much research work to delve into the history of the early Marimba.

The reason for the exceptional progress of the Central American Indians in developing the Marimba was due to

their access to the rare woods that grew abundantly in their forests. The female "Hormingo" tree, which is a species of the Rosewood used in the instruments of our present day manufacture, grew abundantly in the territory which is

now Guatemala. Their early instruments were not unlike the structure of the European instruments, but they soon discovered

the laws of resonance which they applied. These resonators throughout the last two centuries have been made of fine Cedar.

The instrument migrated to Mexico, South America and Africa. The African instruments are still in the primitive age and employ the use of gourds or calabashes as resonators. Various and weird effects have been produced by the artisans who have been manufacturing this type of instrument. Over small holes at the bottoms of the resonators a small dried skin vibrating membrane or diaphragm has been stretched. This gives off a queer buzzing sound as the instrument is played.

About fifty years ago American musical instrument manufacturers began



*This is a marimba of modern type such as are found in the instrumentation of the up-to-date school band or orchestra. The marimba is becoming more and more indispensable.*

making the small Xylophone as a trap instrument for the drummer. These first instruments were similar to the European Xylophone and were made of various woods—Maple, Rosewood, Cocus, etc. The scale was our diatonic with Bb added. This is the instrument that Webster defines. While Henry Ford was busy making his first horseless carriage, fine woods were imported and the new methods of tuning were devised. Metal resonator tubes were incorporated and the newly improved instruments won instant recognition.

Due to the resistance of the felt upon which the bars were mounted together with the inertia of the thick key, the instrument gave off a crisp musical tone of short duration. It was at this time that the vaudeville stage was coming into its own and due to the novelty of the instrument it gained popularity like wildfire. The colorful showmanship of the performer on the Xylophone and the gymnastic effects of the dexterous player brought such acts much in demand. For many years the Xylophone artists played their act in much the same fashion. To the "Forte" strains of a "William Tell" introduction the player would come rushing out wildly to his instrument, and with two extremely hard rubber mallets, race madly up and down the keyboard. Hair flying wildly over the eyes, the player presented the shadow of a madman trying to take revenge on the poor instrument.

The public applauded! and why?—because of three reasons. First, their lack of taste for good music; second, the novelty of the instrument; and third, the showmanship of the player. That was a few years ago. Today things have changed—the radio has educated the public to good music, quality, tone and expression. The

vaudeville stage has reformed and presents for the most part only high class artistry. The wild Xylophone racket has taken the detour with the slapstick and the "bicycle act." I could name here more than a dozen noted orchestra conductors of the day that fairly shudder when the word "Xylophone" is mentioned, and again why—simply because they have had frequent occasions to interpret it as a ballyhoo jazz instrument.

There have been a few noble critics, however, who have forsaken the wild antics of the stage artist and in turn have written fine music for the instrument as well as producing many fine pupils—some of them playing over the weekly broadcasts of today. While all this was going on, the American Marimba made its debut. It was classed as a kin instrument to the Xylophone but decidedly individual. Its characteristic resembled the Central American instrument, especially in tone. The chief features were the thin bars of the keyboard mounted on a suspended cord above the resonators, giving the bars more elasticity in vibration. Softer mallet heads were used for playing and soon the effects obtained began to resemble an organ in tone characteristic.

The race was on—Marimba versus Xylophone. The manufacturers in degrees of development of both instruments gradually forced a compromise. The finer Xylophones embodied the features of the Marimba and the large Marimbas were incorporating the finer points of the Xylophone. What then—the final compromise—with the result that the finest tuned percussion instrument of today bears the name "Marimba-Xylophone." Here is the creation of the leading acousticians and sound theorists of the twentieth century.

Why then do some orchestra con-

ductors and fine musicians tremble at the word "Marimba" or "Xylophone"? Here is the answer—they have not heard the new instruments and are unaware of their fine tuning and quality of tone. Why should this new creation have any better tone quality than the one of a few years ago? you ask. The theorem of the great French mathematician, Fourier, has shown mathematically that the tone of a wooden bar upon being excited into periods of vibration is a common sum of simple tones.

This composite mass of musical tones, of which one is the fundamental and the others being classified as partials or parts of a tone, has been mathematically analyzed and purified by modern methods of tuning. In the old methods of tuning, the bar, upon being struck by the mallet, gave off inharmonic secondary partials that were nearly as prominent as the fundamental tone. These upper partial tones corresponding to the simple vibrations of a compound motion of the air were perceived synthetically, even when they were not perceived analytically. Due to their inharmonic characteristics they not only clashed with the fundamental tone of the compound, but were dissonant in their relation to the temperament of the scale of the instrument itself. This manifestation caused the layman, as well as the critic, to condemn the instrument as being out of tune.

All this has been overcome by modern science. These partials are now perfectly tuned to the fundamental tone of the compound. They have been made harmonic intervals in themselves and are not analytically perceived except by direction of attention. Let us then judge the Marimba by the modern instrument and not by the crude piece of twenty years ago. Pianofortes are judged by the modern creation and not by the tinkling clavier of the Handel age, or the crude Harpsichord of the seventeenth century.

The modern Marimba-Xylophone is second only to the piano in range of scale and tone coloring. The ideal instrument of this type is four and one-half octaves in register, starting with the first C below Middle C on the piano and extending to G in the fourth octave above Middle C. When the proper soft wound mallets are used in

(Continued on page 42)





Mr. Chas.  
R. Barone,  
Lockport, New  
York

# America, Music Center of the World

By Charles R. Barone

I will call "enthusiasm under restraint or discipline."

But music does more than this, too. It contributes to health, for a boy or girl in a military band or a concert orchestra must learn correct posture, not only to play his instrument properly, but to add an air of correctness to the general appearance of the organization. Doctors have said they know of nothing better for a child's lungs than to blow a wind-instrument.

There is still another point in my "Eulogy" on the benefits of music. It is the joy that the student gets out of it *right now*—the sugar coating on the pill, so to speak—for those who think of music as a means of education only. The surprising thing about it is that the student finds that coating goes all the way through—if he gives it fair trial. The joy is lasting, for through his quickened perceptions, he can appreciate the niceties of music, not only, but of the other arts, too. His senses have become refined.

In music as in every other accomplishment, one should start early—if one is to advance far. It is in the first few years of existence that many habits and tendencies are formed. It is far easier to form right habits at this stage than to try to change them over at a later date. I do not mean that every one should be urged to study an instrument as a baby, because there is only one genius to thousands like the rest of us. But I do maintain that you can develop a sense of the A B C's of music—of the fundamentals of tone and rhythm—at an early age much more easily and securely than you can at a later time and that this sense will last.

I further maintain that music in the public schools is a blessing and I believe in instrumental class work—provided, of course, the teacher knows the instrument—not for a long period, how-

ever, or for every student. If a student shows any talent or particular desire to go ahead, he should, by all means, go to a good teacher who specializes on this instrument and who will drill him according to his individual needs. At this early stage I also want to stress the importance of good equipment. Nothing is so discouraging to a student as a poor instrument that falls down on the job when the performer's attention is on such things as fingers, lips, tongue and the sheet before him. Poor instruments, even when played by professionals, are deficient in tonal quality and, what is worse, accuracy of pitch. And, with such an instrument, it is impossible for a student ever to learn what is right.

The success of my own band I lay in good measure to these things and to the cooperation I have received from my pupils and their parents. I have always maintained strict discipline among my students, taught them that uniformity of detail is the only way to create a snappy appearance and a snappy band. There must be no ragged edges anywhere. The same thing applies to instruments, too. I want a uniform trumpet section, drum section and clarinet section and the only way is to have one make of trumpets, one make of clarinets, and they to be the best instruments made.

My own music education started early in Italy. My great grandfather and grandfather were very fine musicians and my father was one of Italy's greatest flutists. He conducted his own orchestra, which at one time was delegated to play for the King, at festivities which were to last for a week. The story goes that they pleased the King so well that they were kept for three months.

Then, as a former citizen of Italy, the land of opera and song, I say and earnestly believe, that with young America's increasing appreciation of music, in ten years hence America will be the music center of the world.

**A**LTHOUGH music as a factor in education has long been recognized by teachers, it is only within the last few years that it has taken its rightful position and is recognized as one of the great factors in developing the mind, morals and health of the child.

The words of educators are as follows: "It trains the memory, stimulates the imagination, quickens the perception, encourages concentration and forms disciplinary habits." In my own experience I have actually seen children, seemingly suffering from incurable inertia and sluggishness of mind in their regular studies, develop an astonishing interest and enthusiasm in the band. Perhaps the glamour of the instruments and the uniforms helped, but no matter, the interest came just the same.

There is scarcely another subject which teaches the child to be so exact, to respond quickly, and thereby learn self-control, as much as does music, for, once a mistake is made, there is no chance to correct it. Too many mistakes mean that someone else gets the place. And, in my experience, there is little a student dreads more than to lose his place in the band or orchestra.

Then, as music teaches all these things, it seems to me it goes a long way towards bringing about that state of mind which is productive of the world's greatest work—a state of mind

# Never Mind the Neighbors

By W. W. Wagner

AMERICA'S great statesman-philosopher, Benjamin Franklin, once very sagely remarked that if you would "empty your purse into your head, no man can take it away from you."

Education never comes amiss and many times something you have learned, perhaps just as a pastime or a hobby, will prove of immeasurable value to you. What you have learned is very definitely yours, to lie dormant or to be used to your advantage, as you choose. Musical education is oft' times considered as strictly cultural and a vast majority of student musicians have no intention or desire to become professional musicians. Yet in spite of that, the early musical training of many a man is turned to good account in later years.

No one doubts the cultural good or the mental discipline which the study of a musical instrument offers. The warden of a large penitentiary is responsible for the statement that "if you teach a boy to blow a horn he will not blow a safe." One wealthy man in Chicago who has interested himself in bettering the living conditions in the slums where many of that city's gangsters are born and bred, has established community houses where music is a very important



• Mr. Wagner (left) and Charles Dickerhoff •

study. He claims that musical training does more than any other thing to start a boy on the right road to clean living. A recent survey of a large number of colleges and universities revealed that the students who were musicians were getting higher academic marks simply because of the mental discipline of musical training.

When this writer was a youngster, just starting to play the cornet, friends and neighbors would call on us and would hear me practice. As if it were yesterday, I can hear my parents comment, as they always did, "Oh, yes, we are giving him cornet lessons, but of course, we do not want him to become a professional musician." In those days the professional was a long-haired temperamental creature, generally poor and often deep in the aroma of rum. Those days have passed into history so that nowadays the professional player ranks with doctors, lawyers and other high class professional men. The advent of the radio has given very profitable work to hundreds of musicians and the demand for teachers has increased faster than the supply.

A youthful pupil of mine, Charles Dickerhoff, has had a very interesting experience with his music. One day his father met me down town and stopped to ask me if I could teach Charles how to play a trumpet. I said I would try and so the following week Charles started to take lessons. He was about 15 years old then, became a very excellent student and practiced diligently. When he graduated from High School he was playing first chair solo cornet and was doing a good job of it, too. Then he went to college and by playing in a school dance orchestra he was able to pay almost all of his expenses.

His first summer out of college he got a job playing in an orchestra which made an interesting tour of various parts of the world, including such places as Iceland, Norway, Sweden, Denmark, France, England and Scotland. He not only visited these countries but he also received a generous salary and his board and stateroom were furnished to him free of charge. Needless to say, he was a very happy boy and his experience was made possible only by the fact that he used his spare time to advantage while he was attending high school.

Hundreds of others have been able to make their music pay them in no small degree. Some have been content to earn their way through college, while others have become famous musicians with

salaries that run into unbelievable figures. Another great army of players have not attempted to play professionally but have taken up other pursuits. This latter class can thank music for their ability to think a little faster and to concentrate on a difficult problem with a clearer vision. Then when one considers the vast amount of pleasure

to be derived from actually playing in a band or orchestra many of us consider ourselves amply repaid for the time spent in learning to play.

So hitch up your belt and make a new resolution to study a little harder and to take your music a little more seriously because you cannot escape a rich reward.

## Iowa Bandmasters Hold State Clinic

Although the entire state was in the grip of sub-zero temperature and blizzards, more than two hundred attended the Conference of School Band Directors, held at the University of Iowa on Saturday, January 30. Mr. Charles B. Righter, director of music of the university, was the official host and Glenn C. Bainum, director of Northwestern University band, was the principal speaker. Through his excellent personality and his wide understanding of band problems, Mr. Bainum injected a great amount of interest and enthusiasm into the entire conference. The informal demonstration of contest numbers by the University of Iowa Band, under the direction of Dr. O. E. Van Doren, Mr. Bainum and other visiting directors proved to be very helpful to the bandmasters present.

Mr. R. H. Fitzgerald, director, School of Fine Arts, made everybody feel mighty welcome in his address which immediately preceded a round table discussion of the general problems of band conducting and management at which Mr. Bainum presided. Other questions came up for discussion, and there was a general exchange of ideas.

THE SCHOOL MUSICIAN is fortunate enough to have secured the manuscripts of three of the very important discussions of the busy day. They are: "Contest Management," by W. Dean McKee, superintendent of schools, Shenandoah, Iowa. "Military Bands" by Lieutenant Colonel C. R. Lewis, professor and head of military science and tactics, University of Iowa; and "The School Band Director," by M. M. McIntire, superintendent at Audubon and secretary-treasurer of the Iowa High School Music

Association. These edifying discussions will be published in early issues of this magazine.

Here are some of the other papers on the program, all of which bear intriguing captions and are by men from whom we would all like to hear. "Technical Weaknesses Revealed by Freshman Tryouts," by Dr. O. E. Van Doren, director University of Iowa Band; "Technic of the Woodwind Instruments," by James Melichar, director of Municipal Band, Cedar Falls; "Technic of the Brass Instruments," by William Vesley, director Washington High School Band, Cedar Rapids; "Instrumentation and Tonal Balance," by Gerald R. Prescott, supervisor of instrumental music, Iowa City; "The Marching Band," by Mr. Bainum.

Dr. Bruce E. Mahan, director University Extension Division, presided over the dinner in the evening. Speakers of this occasion were P. G. Lapham of Charles City, president Iowa High School Music Association, who talked on "The 1932 Music Contests." Mr. Bainum spoke on "Boys and Bands." "Bands and Music" was Dr. P. G. Clapp's subject, while Dean Paul C. Packer talked on "Music and Education." Both of these latter gentlemen are of the University faculty.

The unusual setting in which this conference was held contributed much to its success. The morning program and luncheon were held in the artistically furnished Memorial Union, which is like an immense parlor, and the afternoon sessions were held in the Old Capitol, which, alas, must be seen to be appreciated.



# How You can introduce Piano Class Work on your First Teaching Job

**B**EFORE long, you'll be through high school and seriously thinking about your future work.

For many of you, with your interest in music and the splendid accomplishments you have already made along this line, there are openings in public school music. The many different phases of this work offer definite opportunities for men and women of musical talent and versatility. As "public school music" no longer refers solely to the singing lesson, but has been broadened to take in a wide and interesting range of activities, we find that the person destined ultimately to become a director of music needs preparation in many different phases of work. Summer schools are filled with men and women learning to blow horns, acquiring some technique in playing stringed instruments, and studying the pedagogy of teaching these instruments in classes.

For the past twenty-five years, piano training has been finding its way into more and more public school systems. When we consider how fundamental an instrument is the piano and how valuable as preparation for further music study, it is surprising that tremendous strides in this field have come only in

the last few years. We have now arrived, however, at a day when the public school music supervisor who is not preparing to teach piano classes, or at least to supervise them, is liable to find himself inadequately trained.

At the present time, piano classes are being taught in more than a thousand cities and towns in the United States. Every month this figure grows. Some of you may have the opportunity, in the near future, of inaugurating piano

classes in communities where this work has not been previously organized.

Naturally the problem varies with the different conditions encountered in each place. Where there is some prejudice to overcome, the task is a slow one and requires much missionary work and patience. Fortunately, however, the usual case is one in which the school lacks only information on the advantages and possibilities of group lessons and has not hitherto had a person to take the lead and to make this further contribution to the curriculum.

Let us assume that you wish to introduce piano class work into the first school where you teach. The superintendent is usually the man who must be convinced and who will then cooperate with you in securing the necessary provisions for carrying on this new plan. So it is your job to show him, not only that piano class training will be valuable to the students, but also that it is entirely feasible.

As you are undertaking to spread information on piano class work through every possible agency, don't forget the "power of the press." Get acquainted with the local editors and encourage them to set aside space for articles on the value of music education and for

## —WANTED—

Have you an extra copy of the *National School Band Contest Yearbook for 1926*? The *SCHOOL MUSICIAN* has a complete file of the Yearbooks published by the National Bureau for the Advancement of Music in both band and orchestra divisions with the exception of this 1926 issue. If any one has a copy of this book in good condition that they would like to contribute to the files of our official magazine, we will appreciate it very much if you will send it in to this office. *The Editor.*

B y E l l a H . M a s o n

announcements of the different musical activities being conducted in your school.

Enlist the interest of the Parent-Teacher Association. You need only prove to them that a movement is for the good of their children, and they become your powerful allies. Usually, this organization is a strong force and can be the means of convincing school officials that piano classes should be made a part of the school program.

If you wish to teach these classes yourself, be sure that you have the necessary training, and this leads us to pause for a moment to consider different sources from which class piano instructors have been drawn. Sometimes this work in the public schools is done by local private teachers who come to the school certain hours a week to give class lessons. As a rule, they are good piano teachers, but often fall down in their knowledge of group procedure. Many who are successful with individual lessons make conspicuous failures in the public schools, since they are frequently unable to keep the interest of the whole group and to give the instruction to several pupils instead of one at a time.

Examples of this kind were doubtless responsible for the trend toward employing grade teachers to give piano class lessons as an after-school activity. Again, there was likely to be a weak spot. These teachers have had training and experience in group procedure, but few of them possess sufficient knowledge of piano teaching to insure their success in this highly specialized field.

Who, then, is the ideal public school piano class teacher? The answer is obvious. The one who has two-fold preparation—who not only knows the principles of good piano teaching and plays well enough to demonstrate his teaching, but who also has made a specific study of child psychology and classroom procedure. Teachers possessing this training are fortunately becoming more numerous. As group piano teaching continues to grow, colleges and normal schools which recognize the need are offering courses of this type. Two years ago, there were about forty schools in the country where training for class piano teachers was available. Now there are more than 150 such schools.

If you are aiming to be a public school supervisor, you may find it well to take stock of your piano teaching

SINCE 1929, Miss Ella H. Mason, who for nine years successfully conducted piano classes in the public schools of Rochester, New York, and has given method courses in various universities, has been the piano class specialist of the National Bureau for the Advancement of Music. Music students, teachers and school officials are invited to write to her for advice or information on the subject of group piano instruction.

The following four publications, prepared particularly for those interested in piano classes in the public schools, are available.

*The Guide for Conducting Piano Classes in the Schools*, which was prepared by a committee from the Music Supervisors' National Conference, discusses in detail the principles underlying the piano class movement and also gives definite suggestions for the inauguration and instruction of classes. Although it was prepared as an aid to those giving instruction in the public schools, it contains valuable information for the private teacher as well. Cost 10c.

*The National Survey of Piano Classes in Operation* contains reports from 250 questionnaires which were received from those who have had actual piano class experience. Since these reports come from all parts of the country, they reflect a national opinion as to the value of the classes. Cost 15c.

*The Supplement to the National Survey of Piano Classes in*



*Operation* contains reports from the directors of music in twelve cities where the piano class work has been outstandingly successful. The different organization plans used in these cities suggest many possibilities for carrying on group piano instruction. Cost 5c.

*Shall Piano Class Instruction Be Given in Our Schools* contains opinions of well-known educators, orchestra conductors, concert pianists, etc., regarding the value of piano class instruction in the public schools. Cost 5c.

Any one pamphlet will be sent without charge, but the actual printing cost is asked for duplicate copies, or where more than one pamphlet is ordered at any one time. In case several different titles are requested, the most expensive one will be sent free of charge.

equipment. Be sure that the school in which you take your training offers a normal course in this work. Make a study of the different piano class methods on the market. Weigh their possibilities. See as many of them demonstrated as possible. Decide what you hope piano classes in your school can contribute; formulate your goal; and then do not be afraid, when you have had sufficient background, to develop the plan of teaching which

will come closest to the goal you have in mind.

And these are some of the results which you may expect from well-conducted piano classes: for the pupils, a happy musical experience and a good foundation for other musical activities; for the school, a broadening of the curriculum to meet modern needs; and for the teacher, stimulating work and the satisfaction of having taken another forward step.

# How Music

## *Tickles the Air*

### Another Chapter on the Acoustics of Musical Instruments

B y L l o y d L o a r

THE sort of air vibration that is used by musical instruments in the production of tone is divided into two classes or kinds. In one kind the air is used to amplify vibrations that are produced by some other part of the instrument and one body of air, which cannot be changed in size or shape serves as amplifier or resonator for all the tones possible for that instrument to produce. This is the sort of air vibration used in all stringed instruments to add to the tone produced. The other kind of air vibration depends on the air body itself for the production of the tone. Some other vibrating part may be used to start and keep the air vibrating, but the tone itself depends on the air column or body for its color, its pitch, and its intensity. Obviously, in an instrument of this kind, whenever it is desired to change the pitch of the tone played, it is necessary to change in some way the frequency of vibration of the air column giving the tone. All wind instruments, including the pipe organ, are in this class.

Although stringed instruments and wind instruments seem, when considered casually, to be utterly different in the way they produce tone, so far as the air activity in each is considered they are not greatly at variance. At least, an explanation of the kinds of vibration possible to a body of air and the rea-

sons for them, serves to explain the air activity in both of these types of instruments.

To explain these kinds of air vibration it is necessary to keep in mind what has been said about sound-waves, especially the fact that such waves are composed of pressure and rarefaction waves, one of each making one sound wave, and the way these pressure and rarefaction waves travel in every direction from their source. Now imagine a box with a small opening in the top, a box about one foot square and made of some hard material like maple or spruce wood. If a pressure wave is introduced into this box at the opening in the top, what can we visualize as happening? It is apparent that this pressure wave will immediately spread until it reaches the limits set by the inside walls of the box. But when this pressure wave has reached these limitations it doesn't stop. It has traveled only a few inches, and we know that when released in the outside air and called on to move through a mass of air thousands of times larger than that in the box, this same pressure wave will travel a considerable distance before dying away, or, in other words, losing all of its energy. So this one trip in the small box finds the pressure wave with almost undiminished energy, and still able to exert considerable of a push against anything with which it comes in

contact. So if the inside of the box is of material that will not absorb all of this "push," and either maple or spruce would absorb very little of it, the pressure wave is reflected from the walls, finds its way to the opening where it started, and thence to the outside air. As this pressure wave escapes through this opening it leaves behind it just inside the opening a corresponding rarefaction wave; it must do this because the pressure wave is merely a crowding together of air particles, and these air particles that are crowded together must come from some place, so this place they come from has fewer air particles than normal to it and is in reality and effect a rarefaction wave.

IT MAY occur to some to wonder why the air particles immediately adjacent to this rarefaction wave do not at once rush in and cancel the rarefaction wave by restoring the normal density of the air. It is obvious that they would attempt to do this. The reason they do not succeed is because this pressure wave, and consequently the rarefaction wave associated with it, is traveling at a speed greater than the air itself can move. Figure it for yourself. The speed of sound is known to be about 1,120 feet per second; this is equal to almost 800 miles an hour, and if we can judge by the most severe wind storms and hurricanes, air in a body cannot



travel more than 200 miles in an hour. These sound waves or pulses travel through the air without taking the air with them. Each air particle moves a slight distance, of course, but it is so slight that it is difficult to imagine it as moving at all. In the case of very faint sounds this arc of motion for any air particle would have to be measured in billionths of an inch. It is apparent that before the air itself can move fast enough to cancel the rarefaction wave, the rarefaction wave has gone from that particular place and has been replaced by a pressure wave of greater density than is normal to the air.

The rarefaction wave that we left in the box just inside the opening will do exactly what the pressure wave did, it will spread to the inside walls of the box, be reflected from them, find its way again to the opening and escape through it to the outside air. Now it is noticeable that we have had inside the box the two conditions of the air necessary to a sound-wave, a pressure wave, or a compression wave, and a suction wave, or a rarefaction wave. Both of them escape as quickly as they can to the outside air and it should be obvious that they cannot do this without putting in the outside air a pressure and rarefaction wave, which makes a sound wave. The size of the box in relation to the size of the opening will determine how long it will take for both of these waves to travel through the box and reach the outside air. If it takes these two waves  $1/440$ th of a second to do this the sound-wave started will have a frequency of 440 per second and the sound we hear will have a pitch of 440 or the standard violin A. If we use a larger box with the same size opening the waves in the box will require more time to escape and there will be fewer of them in a second and the sound we hear will be lower in pitch. If we keep the box the same size but make the opening larger the waves will escape more quickly, there will be more of them in a second, and the sound we hear will be higher in pitch. Any change in the box and the opening that produces these results will correspondingly change the pitch of the tone we hear. Any confined body of air has a certain pitch that is natural to it. It may not always be possible to introduce a pressure or rarefaction wave into it; in other words, start the air to vibrating, but if this could be done whatever distance the waves had to travel to

escape from the confined body would determine the pitch we would hear.

WITHOUT going into the details of the process it might be well to mention that the pressure wave part of the sound wave is leaving the box opening, while the rarefaction wave is expanding inside the opening to fill the box, and the opposite is also true. So if the compression or pressure wave in the box has a complex pattern, giving a tone that has tone color, this pattern is represented in the sound-wave in the rarefaction half of it. This makes no difference in the value of what we hear; that is to say, each half of the sound-wave is of equal or the same value so far as the effect on the ear is concerned. The details of the pattern of the pressure wave in the box are represented by a continuous change in the compression of the air in the box at the opening, which is the only place they can affect the outside air. An increase or decrease of compression at that place is accompanied by an increase or decrease of rarefaction in the outside air. We will not go into this very deeply here. It may be plain that the effect is as stated, in which case the extended explanation is not necessary and everything is well. But if the explanation does seem desirable it involves a certain amount of technicality that it is our intention to avoid in this series. Just store away the query until we have a chance to take care of it when technicalities need not be avoided.

Suppose instead of a box we have a tubular shaped air container, with an opening equal to its diameter in size. Instead of the pressure and rarefaction spreading as in the box, before they are reflected back to the opening, they travel from the opening to the bottom of the box and are reflected from there back to the opening. These waves, whether they are in the open air or in a contained body of air, travel at the same speed, about 1,120 feet a second with some variation from that speed according to the temperature of the air. Remembering that each wave, pressure and rarefaction, must make one round trip of the tube, from the opening to the bottom and back again, it is apparent that the length of the tube will be one-fourth the length of the sound waves. By length of sound-waves we mean the distance in space between any two of the same conditions in adjacent waves. From the place of greatest compression in one wave to the same place in the

next wave would give the length of the sound-wave; from the place of greatest rarefaction in the same wave to the same place in the next wave would also do it, for the two measurements would be equal. If we have a tube two feet in length, open at one end only, the sound it would give would have a wave length eight feet in length. If the temperature of the air determines a speed for the pulses of 1,120 feet per second, then 1,120 divided by 8, or 140, is the frequency of the tone the tube would give when the air in it is caused to vibrate.

YOU can prove this for yourself. If you have a tuning fork tuned to 440, secure a tube shaped bottle that is at least eight inches deep. Start the fork vibrating, hold it over the mouth of the bottle so one prong is above the other. While the fork is vibrating in this position pour a little water in the bottle. When you have a certain amount of water in the bottle the sound you hear from the fork will suddenly become louder. If the bottle has an opening as wide as the bottle, and you measure the distance from the edge of the opening to the surface of the water, you will find it to be about  $7\frac{1}{2}$  inches. Now figure the length of the sound-wave from the fork in this way: 1,120 (the speed of sound) divided by 440 (the frequency of the fork) gives  $2\frac{1}{2}$  (feet), the length of the wave. This is 30 inches and  $\frac{1}{4}$  of 30 is  $7\frac{1}{2}$  inches. If the bottle flares a little at the bottom it will not need to be this deep to amplify the sound of the fork, the extra distance the pulses have to travel because of this flare makes less depth necessary. Whistling or singing across the mouth of the bottle will serve if a tuning fork is not available.

It is desirable in any instrument to have the tone augmented by the vibration of a confined body of air. The reason why this is more effective in improving tone quality is something else that might make us unduly technical, but we can go into it a little ways. It is certain that the sound-wave that reaches our ears must travel through the air. It is also evident that the confined body of air is exactly the same material as the air that is to carry the sound to us and that the pressure on each is the same. Those of you who have been sufficiently interested in radio to familiarize yourself with some of the terms used have undoubtedly run across

(Continued on page 48)



Bare foot days  
are lots more  
fun when  
there's music in  
the air. The  
trusty harmonica  
is always  
welcome for a  
bit of close harmony

# Music of Youth, *the Harmonica*

**N**O, the harmonica is not a toy. It may have seemed so at the age of four or five when we found one in our Christmas stocking and enjoyed it only because it made a noise. The harmonica of today finds a serious place in the musical development of the youth in many of our grade schools throughout the country. It has reached a point of dignity that was hard to foresee when we consider the many uses to which it was placed by those who did not comprehend its possibilities. It is not so long ago that the harmonica reached its apex of importance

when Borrah Minevitch performed a solo upon the harmonica with the Rialto Symphony Orchestra of New York accompanying under the direction of Dr. Hugo Risenfeld. This marks a milestone in the history of this little instrument which dates back to the days of Shakespeare, who mentions it in Hamlet: "There is much music in this little organ, give it breath with your lips and it will discourse most eloquent music." In 1830 there appeared to be a revival of its popularity and, under the name of aeolina, it attracted considerable attention, becoming a fad among the bet-

ter class of people. From that period on, the mouth organ seemed to hide its charms under a bushel, for it is only quite recently that it has again begun to assume a definite place in the musical scheme of the people.

This small tone maker with its simple diatonic scale of short range and its few added accompaniment notes, is very easily learned. It is as natural as breathing, and as easy as singing. It is definite in pitch, and its tone is not unpleasant; consequently it makes an ideal medium for simple musical expression. It may be played as a solo

By Arthur Olaf Andersen

instrument or as an ensemble unit, thus offering possibilities for individual as well as group pleasure.

No matter how busy one is with outside material things, the aesthetic side of one's nature should be equally as developed as is the material. People who go through life without entering into the joys of musical "get-togethers" do not know what they have missed. You may not consider yourself musical, but you do not know until you try. If you have no special bent, get an harmonica and practice upon it until you can blow a simple tune. This is perhaps one of the easiest ways in which a boy or girl who feels that music is a minus quality in his make-up can test himself. Harmonica bands are springing up in many of the grade schools, and they offer the students no end of pleasure, and, at the same time, stimulate a sense of melody and rhythm that is well worth while. The tonal ensemble is surprisingly good, and, with a bit of practice, it can be modulated most interestingly. As for decrying the modest harmonica we should encourage its use especially among children and even grownups who find that they have no other medium of musical enjoyment.

An ingenious public school music teacher is never at a loss to find material for his harmonica band, as he is able to draw from the class song books as well as from well-known tunes that fit the ranges of the harmonicas being employed. Counter melodies and parts may be gradually introduced as the

band increases in proficiency until a well routined and dependable body of players results.

It is surprising what can be accomplished upon this little instrument for, in spite of its limitations as to range and key, the possibilities are much greater than one presupposes. When one stops to consider that chromatic notes are not possible and that modulations to different keys cannot be effected, it readily will be understood that only those compositions can be played which do not diverge from key color. But this is a limitation only in the sense of choice of material for a large majority of the most popular folk songs are purely diatonic and other compositions that are suitable for the harmonica band, which may

contain a few unplayable accidentals, can be slightly rearranged without disturbing the composer's original intention.

By various manipulations of the hands when performing, a variety of subtleties in tonal emission may be acquired, such as vibrato, muted or sordino, and slow or quick crescendo or diminuendo. Through the combination of hands and tongue, other striking effects may be obtained. All these possibilities make of the harmonica a splendid medium of solo or ensemble opportunity, of which all grade school music teachers should take advantage.

*Little did you ever think you'd ever catch the "grand old man" playing a mouth organ. But here he is, our own John Philip Sousa. And he likes it.*

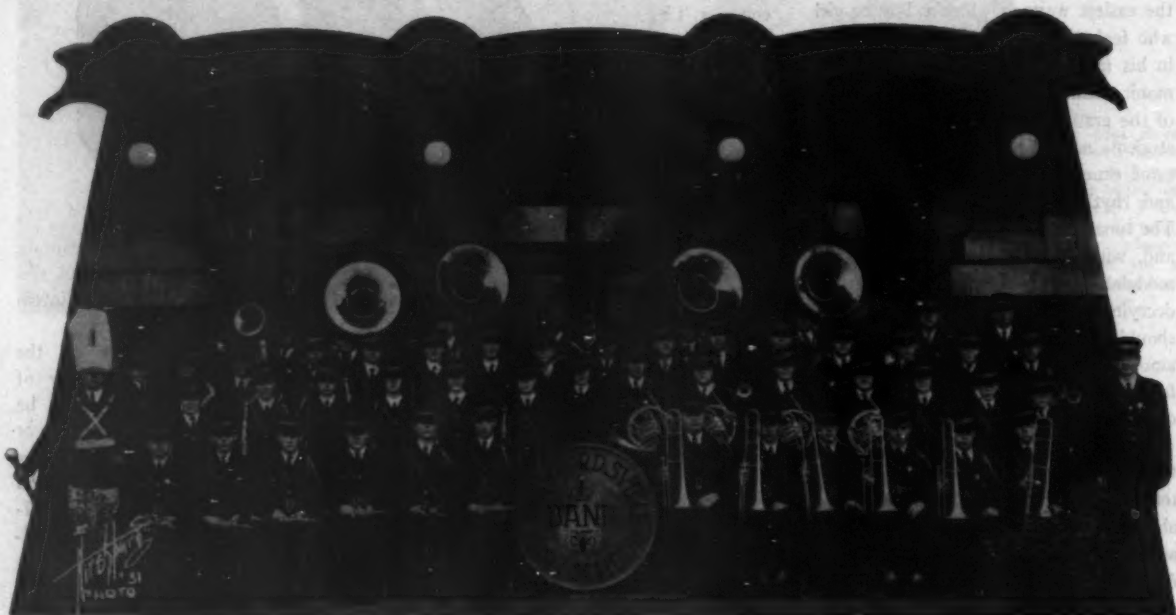


*Sixty musical boys of Philadelphia make up this, one of the best harmonica bands in the country. This concert group was organized, and is directed by Albert Hoxie. Mr. Hoxie is seen at the extreme left of the picture, while Mr. Sousa directs "The Stars and Stripes Forever"*





# How We Raised Money for Our New Uniforms



*Who can these Beau Brummels be? Nobody else but the Crawfordsville High School Concert Band, all dressed up in their brand new uniforms*

**W**HEN the high school band swings down the main drag of Crawfordsville, Indiana, this spring in its first outdoor appearance, folks that crowd to the curb to look and listen will get a new thrill. For they are going to see their own boys and girls in handsome new uniforms, as fine and dandy as any proud musician could wish to wear.

For a long time the Crawfordsville boys and girls have borne the embarrassment of having to appear in public in their street clothes. Sometimes people make unkind remarks that were overheard and that hurt, and all of these things had their bad effects upon the young students. Now, in their new uniforms, the evidence of reenforced confidence is already seen in the improved performance of the musicians. Uniforming has given the band prestige

## Crawfordsville Hit Upon this Unique Plan that Got Quick Results and Made Everybody Happy

and an inward pride, justified and good.

For a long time Joseph A. Gremelspacher, director of music in the Crawfordsville schools, has realized what an impetus would be given the moral of his school band if it could be uniformed. His superintendent and the other officials of the school have been with him. But there have been no funds available for buying band uniforms, and so it was

up to Mr. Gremelspacher to devise his own plan. The whole thing, as he worked it out, is explained in a letter which was sent to the parents of each and every band member and to the parents of some who will be entering the Crawfordsville High School Band in the near future. This letter, in its entirety, just as it was mimeographed and sent to the parents follows:

October 7, 1931.

Dear Parent:

This letter concerns the possibility of uniforming the High School Band. Some who receive this letter do not have children in the band now but will in the near future—perhaps by Christmas, perhaps not until next fall.

For several years we have had to "smile off" such inquiries as "Why Don't You Uniform the Band?" As a great many of the inquiries came from parents of band members we have devised a plan whereby we (parents and school) can procure uniforms. So, we are putting the following question to you "Will You Help Uniform Your Own Child as a Member of the High School Band?"

We cannot buy the uniforms with tax money, so have devised the following plan. We have, in the music department, some funds which can be augmented by borrowing from some of the other departments. With this money we can purchase the uniforms, which will cost about \$27.00 each. But, we will have to pay back the money we borrowed. So here is where you come in. Will You Rent a Uniform for Your Child From the Music Department at the Rate of \$2.25 a Semester or for \$4.50 for the School Year? Before you answer, take into consideration that you spend several dollars each year for white trousers or skirts and laundry. Incidentally, the "whites" do not make a very healthy dress in cold weather.

At \$4.50 a year the uniforms will be paid for in six years. In the meantime the music department will have the following responsibilities:

First, 5 to 10 extra uniforms above the number of band members will have to be purchased at the beginning of the school year 1932. This is necessary in order not to have some expensive alterations made each year.

Second, The expense of cleaning and storing away at the end of each school year every uniform in a separate moth-proof bag.

Third, The interest on the borrowed money will have to be kept paid.

A description of the uniform follows:

Boys'—English cut military coat, Pershing cap, Sam Browne Belt in Black, Long trousers.

Girls'—English cut military coat, Pershing cap, Sam Browne Belt in Black, Skirts (The girls to wear black hose which they will furnish themselves).

The material for both the boys' and

girls' uniforms will be either a dark blue whipcord or a dark blue broadcloth. Trimmings will be of gold.

The above described uniform is to us the most desirable style and color obtainable, yet at half the cost of many fancy high school uniforms.

Will you please consider seriously the above outlined plan, not only from the financial angle but also from the educational side? You know that we are not attempting to make professional musicians out of our band members but to give them a good, clean, interesting, healthy, educational subject that they enjoy doing and with which they willingly fill up many spare hours. The uniforms will help a great deal.

Please be candid as to your feeling concerning this plan and write your answer and name at the bottom of this sheet and return it to the high school immediately. Sincerely,

J. A. GREMELSPACHER,  
Director of Music.

I favor this plan.....  
I do not favor this plan.....  
Comment .....

The letter got results. Exactly 98% of those receiving the above letter voted "yes." From 103 letters sent to the homes of both A band and B band members there came back only three dissenting votes. An average of 98% is considered darned good in any school.

Of the three who opposed, two explained that they were about to move out of the city and the third, while unable to meet the requirements at the moment, said they would join in at the beginning of the next semester.

This information has been given in detail so that other bands in similar circumstances may make use of the idea or modify it to meet their needs. If your band is not yet uniformed, this may solve your problem.

The Crawfordsville High School Band now has an excellent set of uniforms



*It would be difficult to say just who is most proud and happy over the new uniforms, the boys and girls in the band or Mr. Gremelspacher himself, director of Crawfordsville school music*

which has been unanimously voted satisfactory. Thus ends the story with the fulfillment of the long felt desire of bandmembers, their parents, and the Crawfordsville High School Music Department.

But for many schools that same desire, need in fact, remains unfulfilled. One of the reasons for this is perhaps a lack of leadership, initiative, perseverance in working out a plan and then planning the work.

Even that is not enough. It takes determination, in the knowledge that you have RIGHT on your side, to "follow through" and not give up, looking forward to that happy day when the shipment of swanky new uniforms arrives . . . the boxes are opened up in the band room . . . the air is rent with gaiety as the new outfits are distributed . . . and the town's folk crowd the sidewalks to cheer as the band marches by "in their new uniforms."

Soon it will be Easter, and that is an occasion for a new "dress." There is no other organization in your town in which the community is more kindly interested, of which every one is more intimately proud. Every town wants to see its school band well dressed. Every good citizen will exert an individual effort to help.

But the first thing is to make your plan, map out your program for raising "uniform money." First of all, write to the uniform houses. Get their catalogs and then each member of the band can in turn, take these catalogs home and discuss with the parents the various styles and models shown. Get the parents interested. Get them enthused over choosing "their" favorite style. Let each mother and dad visualize how their own daughter or son would look in the uniform "they" like best. Don't say anything about money. Then see the November issue of *The School Musician* for more suggestions. Put this over this spring.



# 55 Kentuckians

**A**MERICA need have no fear for its so-called "Flaming Youth." The tremendous wave of music in the schools of the country will take care of that.

This is the message from Osbourn McConathy, former Dean of Music of Northwestern University.

He considers that school band music is one of the greatest social movements in this country at the present time.

"As a musician and a student of musical education," says Mr. McConathy, "I, of course, appreciate the beauty of music, but it possesses something far greater than that. I consider it one of the greatest social movements in America and the enormous wave of band music in our schools is doing as much for the youth of our country as any one single force."

During his term of office as United States Commissioner of Education, John J. Tigert made this statement: "I be-

## They've learned how to toot, and forgotten how to shoot

lieve all children should be taught to play some musical instrument. It has the effect of training the memory, quickening perception, stimulating imagination, and encouraging concentration. It makes for mental discipline. Music students are nearly always found at the head of their classes in other studies."

The good old state of Kentucky is not going to be left behind in getting a good musical education along with "the three R's." Ralph Rigby of the Berea (Kentucky) College is director of this (picture above) splendid band. "Here," he says, "are fifty-five Kentuckians who

have learned how to toot and forgotten how to shoot."

Kentucky is one of the few states in the middle west from which you have not heard a great deal at the contests. Even our official magazine has had little to publish from the land of sunflowers and bluegrass. But it wouldn't be at all surprising if these boys from Berea, under the direction of Mr. Rigby, should put in at the next National Contest. They will have until the spring of 1933 to prepare for a victory. Let's hear more about this splendid band and from the many others in Kentucky.



# That Inner Planetary Clinic

THAT Inner Planetary Clinic held at Champaign last month was a decided success. It was attended by two hundred musicians and some bandmasters. Several music publishers and instrument manufacturers (dis)graced us with their presence.

Henry Fillmore and his famous dog "Mike" were there. Henry directed the band one evening, and the next day a B. M. told Jim Boyer about it. He said: "You ought to have seen Henry and the dog with the band: The dog was fine." Henry says it is always that way.

Even our good friend "Aus" Harding told a story. It was about the Kentucky Colonel, who, when asked if he had had his breakfast, replied, "Nary a drop."

Chenette and Enna were unanimously elected to something or other, not yet decided upon. A movement is on foot to either give them a free life membership or to keep them out all together.

John Barabash of Chicago was recognized as the Beau Brummel of the Clinic, being the best dressed man there.

Bandmaster Asbury of Taylorville showed pictures of his fine band all dressed up in new uniform and ready to go places. Hope they do. Looks like my band will have to compete in bathing suits and B. V. D.'s.

Even these two sincere, sober faced, conscientious men, Paul Morrison of Quincy, and Don Allen of Harvey, were seen to smile.

Bandmasters were asking for music to be used in sight reading. They explained that they wanted published music which had never been played. Mr. Hall told them such music should not be hard to find, to merely get any number by Chenette which had been published.

Incidentally Mr. Hall says that the new march, "Hall of Fame," was written especially for him.

Hats off to "Smiling Joe Maddy," who

By Ed Chenette

is always a good fellow and a fine musician.

Our serious and studious Victor Jean Grabel was much in evidence with the baton and taught us the high lights in interpretation.

Ray Dvorak, with vim, vigor and vitality, did everything, all the time, to make everyone happy. We often wonder at the never failing source of smiling good fellowship that Ray exudes.

Mr. A. A. Harding is now a Colonel. Ray Dvorak is a Major, and G. T. Overgard is a Captain. Long live the army.

Our friend Harold Bachman of "Million Dollar Band" fame, directed George Gault's new number, "Spiritual Rivers." Both the director and the number were very interesting.

My sympathy, in large quantities, is extended to the fine Illinois University Bands. They played for hours and hours under various Musical Misfits (myself included) with nary a whimper, even though no one but a clairvoyant could catch even a down beat from some of the batons. Only a mystic in the realm of thought transference could find out just what some directors wanted or expected. With but two exceptions the directors never gave a definite down beat (and left the stick down) on the first beat, nor a definite up beat on the last beat. Most of them were content to beat down and up on every beat of the measure. One man, in directing a three-four movement, gave three down and three up beats; and no matter if the expression were double piano or dou-

ble forte, his beat remained the same full length, say of four feet. Another man had a "bounce" on his baton as though it was hitting on a basket ball and bouncing.

In consequence of these wierd, wild, unethical stick motions, the bands were lost several times and likewise blamed for a condition which was purely the fault of the man with the stick. If a director would beat down on the first beat of a

measure, and up on the last beat of the measure, regardless of the time tempo, whether 2/4, 3/4 or 4/4, he could then give an imitation of swimming, playing golf, dealing a hand of bridge or whatever else suited him on the intermediate beats, and get by nicely. After a band has learned a number the director can direct with his eyebrows; but as this work was mostly of the sight reading sort the lack of stick technic was sadly noticeable. It is to be hoped that visitors will not copy the styles shown.

You all have read elsewhere of the names of the Committee. And we only add that we believe this is the best Committee ever appointed. Headed as it is by Mr. A. R. McAllister the list continues with the finest men in our association. More power to them.

That fine man, Mr. Tremaine, always a booster for us in every way, assisted in each movement; and we hope that he will continue with us for many years to come.

The interpretations were interesting. Yet we hope that no director will take them as the last word in tempos and expressions. For we would not wish a synthetic copy of these ideas but rather an individual thought coming from each man. We are told that there are no two things in life exactly alike, and likewise we hope there will never be any two directors who will give the same interpretations to numbers.

Our good friend, Mr. Enna, deplored the playing in jazz bands by band mem-

(Continued on page 47)

# If You of the Piano would Render *Chopin's* *"Berceuse"*



*By Theodora Troendle*

THE memoirs of George Sand contain considerable data about Chopin's "Berceuse." It was one of those unusual compositions that seemed to emerge full grown like "Palas Athena" from the fertile mind of the composer. As was his wont, Chopin had been improvising before Mme. Sand and a group of distinguished guests after dinner and while idly carrying on a conversation he had accompanied his remarks by the simple little figure found in the left hand. Suddenly he became attentive, and, holding up his hand for silence, played through, almost spontaneously the "Berceuse" as he wrote it the following day. Of course, all anecdotes of this nature must be taken with considerable lenience, but it is probable that there is much truth to it, for it has amazingly fresh and "unworked over" sound. Chopin was not always so happy in the termination of his musical conceptions, for he often, by his own confession, wrote and rewrote a bar innumerable times before it met with his satisfaction.

Aside from being an unusually beautiful piece of writing, it is interesting to see with what varied and ingenuous devices the composer was able to construct an entire piece without varying once the pedal point *db, ab* in the left

hand. It is so extremely clever that one wonders if, even if Mme. Sand's account is substantially correct, Chopin had not thought it all out pretty well before hand. Genius is essentially much thought and hard work; and though the general public much prefers to hear of spontaneous and magical feats, I doubt if they very often actually take place. Genius is not robbed of any glory thereby; on the contrary.

The "Berceuse" is not a piece to be lightly undertaken. It is for mature and advanced students, only. It requires consummate delicacy of tone and feeling, excellent rhythmic control and perfect nuance and articulation. The pulse which occurs on the first and fourth beat must not be jarred by an inadvertent accent. The first four and a half measures, where the melody occurs alone, the fingering is of especial importance. For a strong finger should always be placed on the "pulse" notes (first and fourth beat) while the weaker fingers should play the others with a most careful and sustained legato. The choice of fingers is

more limited when the double notes occur, but even then the third finger can generally manage to operate in the melody line at the right time. The correct fingering is an unusually important item in melody work, as the advanced student well knows.

The second pitfall to be guarded against is the distortion of rhythm as soon as the right hand becomes bothersome. No matter how many notes the right hand has to contend with the rhythm **MUST** remain at the same tranquil, flowing tempo and without the slightest slowing down from the original tempo set. There are many bad spots in the right hand that will require much time and patience before they attain that smooth velvety perfection that is the goal of every performer.

But the piece is so beautiful, such a work of art that every moment expended on it should be one of sincere delight and gratitude to the mind that was able to grasp an idea of such sheer loveliness and interpret it to us through the medium of sound.

# "Words and Pictures"

## Here are the Words; the Pictures are on the Next Page

### **Montrose High School Band** *Montrose, Colorado*

If anyone from the East should stop at Montrose, Colorado, this summer while on their vacation, be sure to get in touch with Loyde Hillyer, Director of the Montrose High School Band who promises to show you the finest of symphonic bands composed of the most wonderful boys and girls in America.

If a Montrose student is interested in music there is no waiting line to get in the band. When an instrument is purchased, it is put into use in the regular band as soon as the boy or girl can play the scale. Their motto is to build their band on loyalty, and the pride and love of doing.

The band now has eighty pieces and a complete instrumentation. Even though they have not won first place in all of the contests in which they have competed, they are not daunted the least bit, because their profit in experience has far surpassed the actual winning.

### **South Haven High School Band and Orchestra**

*South Haven, Michigan*

At the Michigan State contest last spring the South Haven High School Orchestra, a Class B organization, carried away first place honors. Entering in the National contest the orchestra came in fourth. Next year they should make a still better showing because over one-half of their members this last year were students recruited from the sixth to the ninth grades. Their director, Mr. M. R. Listiak, who also directs the band, is confident that both of the organizations will do bigger and better things in the future.

The South Haven Band, also of the Class B group, are the winners of the Regional Contest for the last two years and they placed third in the State. During the summer the band is employed as the Municipal Band, each member being credited with three private lessons per concert. Their reper-

toire is quite extensive and their sight reading would do credit to more experienced organizations.

### **Ottawa High School Orchestra** *Ottawa, Kansas*

The Ottawa (Kansas) High School Orchestra, under the direction of Clarence A. (Brick) Peacock, has had a very successful career. For the last three years the orchestra has won first place in Class A, in the North East Kansas League Contest. For the last five years they have taken first place in the Kansas State Contest. Previous to that they have never placed lower than fourth place in the state. In the National Contest at Cleveland last spring the Ottawa Orchestra entered in Class B and took second place.

A record like this is something to be proud of, but the one hundred or more members of the Ottawa High School Orchestra have determined that it will not spoil them but instead it has encouraged them to even higher standards.

### **Lenoir High School Band**

*Lenoir, North Carolina*

The ever popular and progressive school of Lenoir, North Carolina, of which James C. Harper is both principal and director, has a band which tied for first place in Class A at North Carolina State Contest last spring.

The band has entered every school band contest held in North Carolina when it was eligible to do so, and has a goodly number of cups and plaques to show for its work. While the Lenoir High School is a Class B school the band has requested permission to play in Class A for the past three state contests. In addition to Mr. Harper there are two assistant directors in charge of the band.

### **Gridley High School Orchestra** *Gridley, California*

Even though the Gridley (California) High School Orchestra has only twenty-two pieces you would be more than sur-

prised to hear how well the group play. The orchestra was organized about three years ago, but they really did not accomplish much until last year when Director Clifford Anderson began coaching them.

Entering in Class C at Chico, California, last spring the orchestra won first place over the Maxwell High School orchestra and is now the proud possessor of a cup.

### **Salamanca High School Band** *Salamanca, New York*

At the semi-weekly rehearsals of the Salamanca (New York) High School Band there has been an average attendance of at least sixty-eight students present for the entire semester. This is the reason why the band is always prepared to play in public, whenever they are called. They just will not be caught off guard. And the gentleman responsible for the high musical standard maintained by the Salamanca band is none other than Edward John, who organized the band in 1928.

The band has been awarded three first places and one fourth place at the sectional contest each year at the Fredonia Music Festival, and one second place and the first place at the state contest held at Syracuse, N. Y., in 1929 and 1931, respectively, Class B.

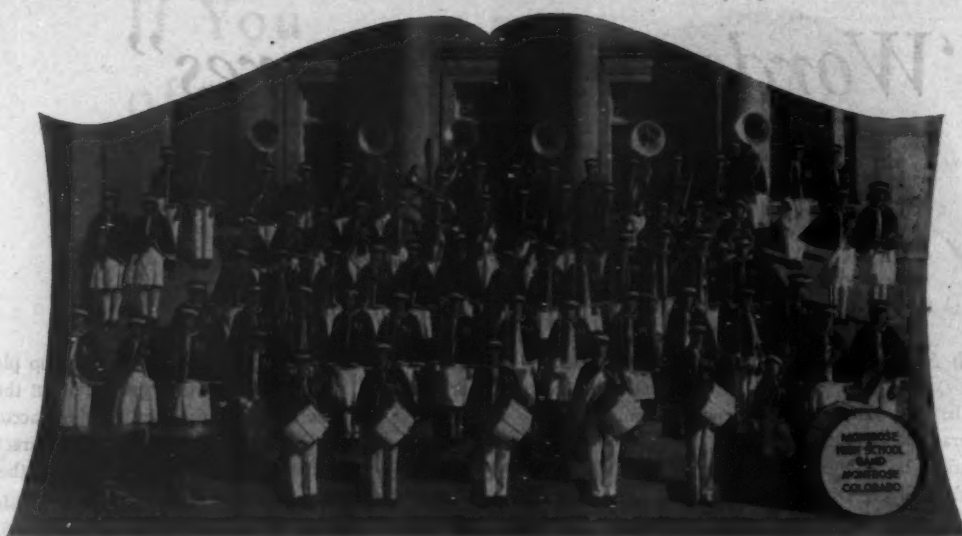
### **Glenville High School Concert Band** *Cleveland, Ohio*

One hundred and six members? Yes, that's it exactly. The Glenville High School Concert Band of Cleveland, Ohio, has that many students playing instruments from the piccolo to the BBb bass.

In the Greater Cleveland Contest in 1931 the band proved their perfection in playing by winning first place. Their bandmaster is Ralph E. Rush, who also directs the Glenville Orchestra and the Patrick Henry Junior High School Band and Orchestra of Cleveland.



# Our Playing Enchanted the Judges

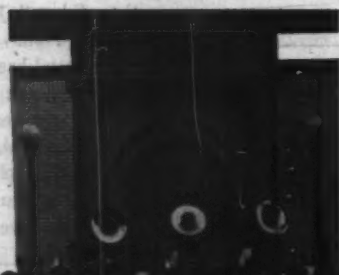


In keeping with the bids for fame made by many of the Western bands, the Montrose (Colorado) High School hereby introduce there eighty-piece symphonic organization. Their bandmaster, Loyde Hillyer, is a pioneer school band worker in Colorado.



Under the direction of M. R. Listiak the South Haven (Michigan) High School Band and Orchestra (left and below) have won high in several different Regional, District, State, and National contests. They are both Class B organizations.

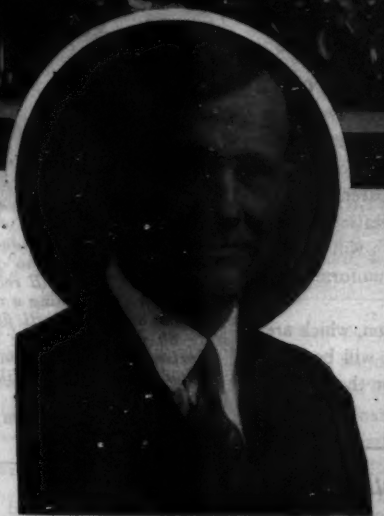
In the New York State Contest this last year, the Salamanca High School Band of Salamanca, New York, was the winner of first place in Class B.



Last spring the Lenoir (N. Carolina) High School Band of which James C. Harper is director, tied for first place in Class A at the State Contest.



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*Why shouldn't Dir. Clarence A. Peacock (left) of the Ottawa (Kansas) High School Orchestra wear a smile? His orchestra won 2nd in Class B at the National Contest, 1931, and 1st in the State for the last five years.*



*In the Greater Cleveland Contest at Cleveland, Ohio, 1931, the Glenville High School claims the honor of entering the prize winning band.*

*Meet the Gridley (California) High School Orchestra, winners of first place, Class C, 1931.*



# « We See by the Papers »

## Dee Has Responsibilities

Ten years of undefeated success in musical contests is the enviable record now held by the Audubon Public Schools, Audubon, Iowa. Very few schools can boast of an achievement like that.

How do they do it? So many things enter into the winning of a contest that it would take pages to tell. But with boys like Dee Mallonee in their orchestra, they surely should win. Dee is nine years old, the youngest violin

player in the Audubon orchestra. Of course, he can't be given much credit for helping the musical organizations attain their present record, but he will be one of the boys who must continue to fight to retain this honor for his school.



## Band Concert at Central High

Central High School Band, Flint, Michigan, gave their second concert of the season last January 27. Franklyn S. Weddle directed the band and Walter H. Bloch, cellist and conductor of the Central Symphony orchestra, played two groups on the program.

## Girls Form Band at Eastern

He who laughs last, laughs best! That is just what the Girls' Band at Eastern High School, Lansing, Michigan, intend to do. Maybe they aren't experts yet, but nothing can daunt the eleven girls which make up this little group. Although very few of them knew even a little about music when they enrolled in the band a short while ago, they can now play simple tunes. When the band reaches thirty in membership, they are to have uniforms.

Director W. R. McIntyre is very en-

thusiastic about them. In fact, everyone is eagerly anticipating their first public appearance. They'll show the Boys' Band how to play, yet.

## Parents to Aid at Englewood

To promote cooperation between the students and the parents of the Englewood High School band and orchestra, Englewood, Colorado, the parents of the members of both organizations have formed an association which will discuss the probability of getting uniforms and other matters.

The dues of the association, which are twenty-five cents a month, will be used to buy new instruments for the contest next spring.

## A Real Musical Blizzard

Folks, meet our friend, John Blizzard, of Bradford, Ohio, who has wrapped himself around his instrument as though there were a blizzard outside.

John attends the Greenville, Ohio, High School and is first chair percussionist in both the band and orchestra.

And John has a record! Up to date he has attended four summer music camps. In 1928-29 he spent his vacation at Winona Band and Orchestra Camp,

LaGrange, Indiana, and for the last two summers he has studied at the N. H. S. B. & O. Camp at Interlochen, Michigan.

As for his teachers, John has studied conducting under Vladimir Bakaleinikoff of the Cincinnati Symphony; cornet, saxophone, and clarinet under Arthur Williams of Oberlin Conservatory, and xylophone and tympani under Mr.



*Sh-h-h! I have an idea! Each and every reporter who has sent in February news will receive a letter from me containing a request. But, I do hope you will fill it because—oh well—it's going to be a surprise. An inducement? No, we don't need anything like that. This will be much better.*

Neta Ramberg.

Omers of the Cleveland Symphony Orchestra.

Ambitions? As soon as he graduates in 1933, he intends to enter some music conservatory where he can go on and up in music. Lucky is the conservatory that gets John for a student.

## Frederick High Band Performs

Did anyone hear the blare of the trumpets and the roll of drums lately? If you did, don't blame us. It came as a result of the diligent and most exacting practice of the sixty-two members of the Frederick High School senior band of Frederick, Maryland.

On January 29 the band gave their Nineteenth Annual Concert under the direction of Professor S. Fenton Harris in the high school auditorium. A large audience attended and the program was commented on as the most brilliant band presentation of the year.

## Young People's Concert

Pupils from the fifth to twelfth grades in the Minneapolis (Minn.) Public Schools now have the opportunity to attend the Young People's Symphony series under the direction of Eugene Ormandy at the Northrop Memorial Auditorium, University of Minnesota.



These concerts, for which only fifteen cents in admission is charged the students and teachers, should aid greatly in interesting the boys and girls in the concentrated study of music. To induce the students to attend these concerts free automobile transportation will be arranged for those who cannot afford to pay the street car fare.

### **Minstrels at Highland Park**

Ballads and creole songs were sung at the minstrel show sponsored recently by the Apollo club of the Highland Park (Michigan) Senior High School, under the direction of Roy M. Parsons, head of the music department.

Sherwin Post was in charge of the orchestra; Stanley Perry, costumes; Robert Boyer, properties; and Stanley Markarian, aided by Miss Jean Ross, was in charge of the scenery. Freeman Williams was the student director, and Samuel Sorin served as official accompanist for the project.

A German band under the baton of Robert Ward, and a female impersonation also added to the program's interest.

### **A Composer in Our Midst**

Lucile Dickman, a senior at Central High School, St. Paul, Minnesota, will be a noted composer one of these days if she keeps up her present rate of speed.

The new song, "I Cannot Forget You," for which Lucile composed both vocal and instrumental parts, is about to be placed on sale. It has already been copyrighted, and will be sold on a royalty basis. The royalties which she realizes from this manuscript will be used to sponsor the song on which she is now working.

Lucile has been a member of the Central High School band for two years and has belonged to various musical organizations.

### **Lincoln Harpists Honored**

In the second Lincoln Symphony Orchestra concert of the season, Sunday, January 10, Ruth Hill and Genevieve Smith, Lincoln (Nebraska) high school harpists, were given the chance to perform. This is the first time high school students have played the harp in the concerts.

Charles Ledwith, bassoon; Willard Robb, flute; Dorothy Peterson, violin, and Bernard E. Nevin, supervisor of orchestral music in Lincoln High School, also represented the high school.

## Still-water Runs Deep in Oklahoma



Since the Stillwater, Oklahoma, High School Band was organized in 1920 things didn't run along as smoothly as was anticipated. It wasn't until 1925 that the First Band made a showing in a contest. But in 1927 the Band placed first in the state and participated in the National Band Contest in Class A.

As time progressed the Stillwater Rotary Club, which was very much interested in the young musicians, purchased uniforms for them which were composed of bronze sweaters and caps trimmed in blue, the high school colors. Since the original purchase the Club

has replenished both the supply of uniforms and has donated money for instruments. The new uniforms must have had something to do with the spirit of the group because in that same year the band placed first in the State Contest.

In the fall of 1928, their present director, Mr. T. A. Patterson, took over the directorship of the band and since then they have won one contest after another. In fact, they were ineligible to compete in the state meet in 1931 because they had previously won four times in succession.

### **The Long and Short of It**



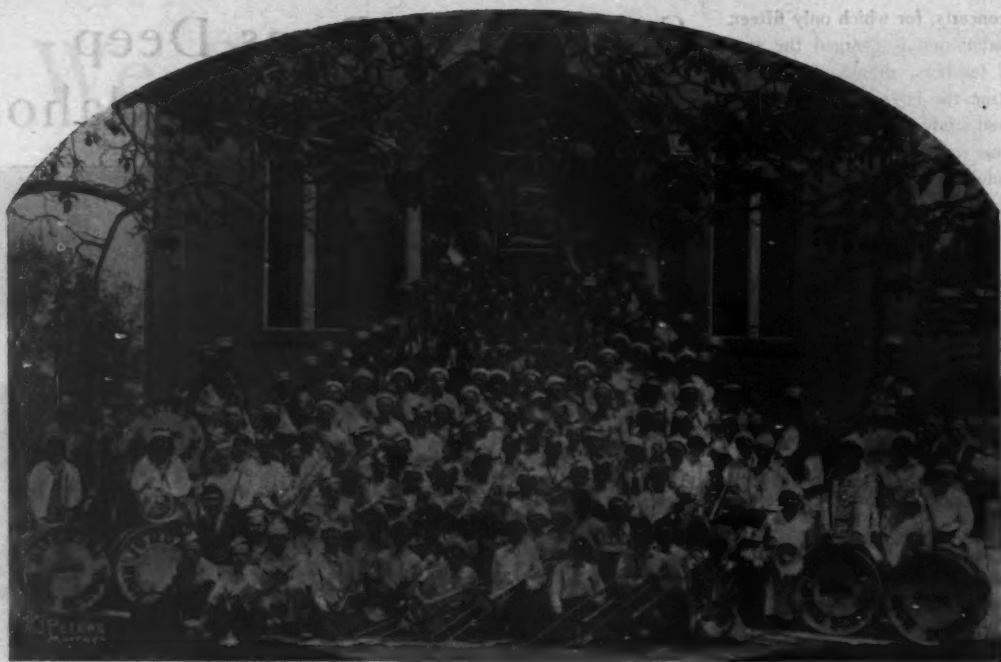
Be the trumpeter tall or short, fat or thin, the old trumpet requires just that same amount of wind and energy to make those sweet and sour notes emanate from that long bore.

The four boys posing in formation for you compose the trombone quartet of the Lenoir High School Band, Lenoir, N. Carolina. Their names are (left to

right): Sam Stimson, Carl Clarke, Glenn Palmer and John Bost.

The quartet have already purchased quite a library of music and they have been doing some very intensive work on chorales, marches, and a variety of other material. At the present there is a race between the trombone quartet and the regular brass quartet as to which shall represent Lenoir in the annual State Music Contests, in Greensboro, N. Carolina, next April. A similar race is on between the clarinet quartet and the wood ensemble.

In addition to the quartets and ensembles already mentioned a recently organized saxophone group and a Junior Band are making great headway. The Junior Band acts as a feeder for the regular band, so that the Lenoir Band is never out of good working material.



## Well Seasoned Bands of Salt Lake County Get Together

When this picture was taken there was a big assembly of Salt Lake County bands on the steps of Jordan High School, Salt Lake City, Utah, where they came to play en masse as a special feature of the Jordan Field Day celebration.

Jordan High School is the only senior school represented in the group. The other bands represent six junior high schools as follows: Midvale, Clinton W. Barton, Director; Draper, Eliay Christiansen; Riverton, Harold Brad-

ley; West Jordan, LeVern Dixon; Sandy, Alvin Olson, and Union, Marlin Newbold.

For four consecutive years the Jordan High School Orchestra, under the direction of Emery G. Epperson, has won the Utah State Championship. The combined group of these bands and orchestras are now recognized as the most outstanding bands of the West.

The director, Mr. Epperson, does not confine his efforts to instrumental instruction, alone. He is the author of

various books and articles, the most known of which are "Epperson's Combination Band and Orchestra Folio" in universal use in our schools and a high school operetta, "The Jester." From time to time he has played in three of Salt Lake City's largest theatres and is a member of the Salt Lake Symphony orchestra. With all of this varied experience as a background for his instrumental instruction, is it any wonder that the Jordan High School Band ranks as one of the very best in the West.

### Knowles Wins Scholarship

Wilmington High School, Wilmington, Delaware, has the honor of having one of their orchestra members win a scholarship for the Curtis Institute of Music. Lewis Knowles is the lucky boy and his double bass the lucky instrument.

As the first boy from Delaware to play first position in the bass section of the Curtis Orchestra, Lewis has achieved two honors with his attainment of the scholarship.

But this scholarship is not his first. He is also the possessor of a year's scholarship, which has not yet expired, so that the two awards will overlap and the young musician will be playing on both scholarships.

Lewis has been very active in the

musical field during the time he has attended Wilmington High School. He is a member of both the orchestra and band.

Last year he played in the Delaware State Orchestra, and in March represented the Wilmington High School in the National High School Orchestra in Syracuse, New York.

### Faribault Band Entertains

The Faribault high school band, Faribault, Minnesota, recently entertained the Carleton Symphony College Band at a six o'clock banquet. The event took place on the evening that the College band presented their concert to the public. A similar program was given in the afternoon for the benefit of the students.

The Carleton Symphony College Band, Carleton, Minnesota, makes a regular concert tour each year covering various towns in the state. The band has a membership of forty and a great variety of instruments.

### Busier Than Bees

Busy, busier, busiest! In a sense these three words exactly describe the state of affairs in the music department at the Gallatin County High School, Bozeman, Montana.

Under the direction of Miss Sprague, the music department's new supervisor, male quartets, girls' trios, girls' sextettes and a string trio are being organized. Some of the classes are studying an

# A Triumphant New Holton Professional Model Trombone

**W**ITH all the famous Holton Revelation tone, power and ease of playing, including the added features of Holton Super-Process duo-bore slides; bell taper continued throughout the length of the tuning slide for easier tone production; a clever device for locking the slides to the bell which will be especially appreciated when doing a great deal of work with mutes; finger-tip tuning; built-in Holton balancer; and Holton Halloway patent in slides, which eliminates oil spattering.

Tone without tubbiness, brilliant, rich, big and full, absolutely sure in every position; wolf tones eliminated.

Marvelous response — the tone starts with almost no effort and you continue with the least exertion you have ever experienced.

The tuning is perfect and in Holton Super-Process, micrometer fitted slides you will find the lightest, smoothest, fastest action you ever tried. Slides require no breaking in and will not corrode, tarnish, stain, pit or scale.

Built regularly in low pitch, 7 inch bell. Other bell sizes will be supplied on order.

**H**ERE is a trombone not only different in design, but startlingly different in performance. An actual trial on the job will convince the most skeptical, for this Holton is so easy playing you never will want to lay it down. Try it on your next difficult engagement. A trial costs nothing. It will be sent on free loan, and if you have an instrument to trade in we will gladly submit an interesting proposition. Easy terms if desired. Mail coupon for details.

## PRICES:

Finish A, highly polished brass, \$80.00; Finish D, silver with gold bell, \$95.00; Finish I, burnished gold, \$180.00; case extra, \$20.00.

This Holton is the  
Ideal Instrument  
for Radio  
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**T**HE New Holton Professional Model Trombone is not the idea of any one man, but combines the best ideas of some of the finest professional trombonists, perfected to the last degree by a corps of expert workmen, many of them skilled musicians, who have been building fine trombones for upwards of thirty-five years under the personal guidance of Frank Holton, Master Builder of highest quality band instruments.



FRANK HOLTON  
President and General Manager  
Frank Holton & Co.

## A Personal Message from Frank Holton

**I**T has always been my ambition to build the "Perfect Trombone" and I have been constantly experimenting with that end in view. When I was playing first trombone with Sousa, I longed to get into a shop of my own to try out changes that I thought would improve the trombone, and when I finally did get a shop of my own, back in 1896, the Holton Special, of which there are still some in use, was the result of my experiments.

Some twenty years later our Experimental Department finished a model on which I had spent considerable time, and when I tried it I was astonished. Every tone came clear and full, and with very little effort, and this was especially the case with high Ab third position, and high G fourth position. Furthermore, the instrument was absolutely in tune. It became our new famous Revelation model, eventually known the world over.

Now, fourteen years later, after many months of experimenting we have produced an even more outstanding trombone. It is modern, and beautiful in design; easier blowing, absolutely in tune, and the high Ab third position and G fourth position, true and full, without wolfiness.

Mechanically it is fully up-to-date. In fact it is a new trombone for this new age. I would like to have you try it and see for yourself what remarkable advances have been made. The coupon will bring details.

Sincerely yours,

*Frank Holton*

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A-22



interesting course in music appreciation, and the orchestra is rehearsing two nights a week from seven until nine o'clock. At the beginning of the new semester the orchestra will practice every Friday morning in addition to the regular rehearsals.

All this is in preparation for the music meet to be held early in the spring. All competitors in this music meet had better beware!

### **Top o' the Morning, Dubuque**

If you happen to be a member of the Dubuque (Iowa) High School and are lucky enough to arrive at school as early as 7:45 o'clock of a morning, don't mind the strains of chords and discords that echo through the corridors of the building. You are not dreaming; no, far from it!

It is just the band and orchestra members industriously rehearsing on their pieces for the coming contest. They intend to make a public appearance in the near future and play all of the pieces equally well.

### **At the Schoolmaster's Party**

Under the direction of Mr. Surdo, the Withrow High School Orchestra of Cincinnati, Ohio, furnished the music at the annual banquet of the Schoolmasters Club, which was held at the Netherland Plaza on February 13. The program was called "Operatic Night" and consisted mainly of singing acts and nonsensical stunts in imitation of Grand Opera. Among the other numbers, the orchestra played a medley composed of parts of the Anvil Chorus, Aida, and The Soldiers' Chorus.

### **Natrona Gives Band Carnival**

The crowds packed the gym of the Natrona County High School, Casper, Wyoming, last January 15, the night of nights, when the Natrona High Band gave its annual carnival and dance.

There were all kinds of games and sports in which to participate. If you didn't like the dimmed dance floor with its two orchestras, there were ball-throwing sports, ring-tossing, other chance games and basket throwing.

The crowd came early and stayed late, which certainly proves that a good time was had by all. Much of the success of this yearly event must be credited to Mr. Walsh, high school band and orchestra director.

## « From Our Reporters »

### **Northern High Band Divides**

*Russell J. Winter, Reporter*

Do you want to see a real Viking and Eskimo band? Oh, you didn't know there were any? Well, just to prove that. Take an evening off and attend one of the basketball games at Northern High School, Flint, Michigan, some time in the near future.

The football marching band has been divided into two divisions of twenty-five pieces each who play for the basketball games. They call themselves the Vikings and Eskimos. Dean Winter leads the Vikings and Fred Bisbee, the Eskimos.

In addition to this band volunteers from the two regular concert bands have formed the best marching band in the history of the school, which has played at all of the football games, making three out-of-town trips with the team. No small credit for its success as a marching band goes to the drum major, Roy Stratton. Roy, who is a twirling artist and excellent drill master, made close to a thousand per cent on throwing the baton over the goal posts, missing only once. Our director, Mr. E. J. Merrill, certainly deserves credit for inaugurating the band's cooperation with the athletic departments.

### **Central Presents "Mikado"**

*Willis Sheets, Reporter*

A bit of the oriental entered into the program of the Central High School Music Department, Crawfordsville, Indiana, when they presented the opera "Mikado" on the afternoon and evening of January 27.

An eighteen-piece orchestra played the score while a cast and chorus of fifty-nine voices took part. The members of the cast were: Arlene Mortz, John Linhart, Everette Lentman, Mary E. Goodbar, Ida Beth Miller, Mary Lou Kirkpatrick, Eugene White and William Kirtley.

### **Scholarship Fund Formed**

*Donald Tingle, Reporter*

In honor of Prof. Frank Mancini, the Band Mothers' Club of Modesto, California, has established a revolving scholarship fund which has been entitled the "Mancini Music Loan Fund." This

fund will be loaned to college students or others, as the committee sees fit, to assist in some individual's music career and education.

It was established with the thought of perpetuating the memory of their honored director, Prof. Mancini, whom they say is always "hiding his light under a bushel." Although no definite amount has been named as a goal for this fund, the more students the fund is able to help, the more joy for its sponsors. One prominent Modestoan made this statement:

"The citizens of Modesto and the club membership hope that Prof. Mancini will remain with them to act as a guide and counsellor until the tiniest child in the band is a gray-haired grandpa leading his little grandson over to Mancini hall for band practice—and then years after that."

### **The Spirit of St. Maries**

*Dwaine English, Reporter*

Outside of our regular practice the St. Maries High School Band hasn't done much in the way of excitement. Of course, we have played and marched for several basketball games this season, but that's one of our regular duties. But just try to keep St. Maries out of THE SCHOOL MUSICIAN columns. It can't be done.

### **Oxford Gives Concert**

*Mary Louise Haddrill, Reporter*

February 5 was a big day in Oxford, Michigan, for that was the day on which the Oxford High School Senior and Junior Bands, and the Oxford Grade School Band presented their annual concert under the direction of their able director, Mr. George F. Dunbar.

Soloists on the program were: Philip Haddrill, clarinet; Elizabeth Arnold, Lois Houck, and Mary Louise Haddrill, saxophone trio.

The Oxford High School Band won the state championship in Class C in 1930 and 1931 and placed second in the 1931 National Contest.

### **North High Receives Trophy**

In behalf of the students of North High School, Des Moines, Iowa, Bob Tidrick, Student Council president, and

George Leedham, concertmaster of the orchestra, recently received the cup which the orchestra won at the Iowa City contest last spring.

The trophy presentation was a trifle belated, but they're proud of it just the same.

### Choir Given the Air

The A Capella choir of Central High School, Kalamazoo, Michigan, enjoys the distinction of being the first group of students of Central High to present a radio program over the local station, WKZO. On February 1 at 3:30 o'clock the choir will give its second broadcast, and the following day will present a short program of Russian music and negro spirituals for the Tuesday Afternoon Musical Club.

### Freshman Class Program

"How Music Indicates the Life and Manner of the People and How It Benefits Them" was the topic on which Bernice Markiewicz of Westfield High School, Westfield, Massachusetts, spoke at the Freshman Musical Program held recently.

Shirley Malone explained the chorus; Eunice Manly, the glee club, and Marion Mashin told all about the other musical organizations and directed the singing of negro spirituals and school songs.

### Gurley Organizes New Band

Under the direction of Archie Wheeler, the Gurley Public Schools, Gurley, Nebraska, have organized a twenty-piece high school band, which is already planning on entering the Class D contest at the District 6, Music Contest to be held at Sidney, Nebraska, April 6 and 7.

Mr. Wheeler also directs the Bridgeport, Nebraska, High School band of thirty pieces which will enter in Class B at the Sidney contest.

### Annual Concert at Waukegan

An annual fete was presented by the orchestra of the Waukegan (Illinois) Township Schools in the senior auditorium on the evening of January 15. The concert was under the direction of Prof. O. E. Graham.

Among the feature selections of the orchestra were: Venetian Carnival, which was the opening number of the concert; Guardmount, with a soft drum solo opening this march, and Babylonian Nights, a fascinating oriental selection.

# What Do You Think?

## Should a School Musician Have The Best Possible Instrument?

Would you try to run a foot race or play a game of tennis with galoshes on?

Of course, you wouldn't, because you'd realize that no matter how much natural speed or skill you'd have, you'd be hopelessly handicapped.

The student who is trying to make progress on anything other than a high grade instrument is similarly handicapped. This is but one of a number of mighty good reasons why school musicians should have the best possible instruments.

### Put Your Reasons in a Letter Win a Valuable Prize

But maybe you know even better reasons why a school musician should have "the best possible instrument." Put your original ideas into a letter of not more than 100 words. The Martin Company is offering the following valuable prizes for the three best letters written on the subject:

First prize, the winner's choice of a gold Martin Troubadour Alto Saxophone, Trumpet, Cornet, Trombone or Pedlar gold Professional model Clarinet.

Second prize, for the second best letter, the winner's choice of a silver (with gold bell) Martin Alto Saxophone, Trumpet, Cornet, or Trombone, or a Pedlar silver plated Professional Model Clarinet.

Third prize, for the third best letter, the winner's choice of an "Indiana" silver plated, gold bell, Alto Saxophone, Trumpet, Cornet, Trombone or Pedlar "400" Model Clarinet.

Note: The Indiana Band Instrument Company and Harry Pedlar and Company, Inc., are subsidiaries of the Martin Band Instrument Company.

### Extra Awards for Bandmasters

In addition to the above prizes to be awarded the writers of the prize winning letters the Martin Company offers the following cash awards to Bandmasters of the winners of the three original instrument prizes.

First award, \$25 to the Bandmaster of the student who writes the first prize winning letter.

Second award, \$15 to the Bandmaster of the student who writes the second prize winning letter.

Third award, \$10 to the Bandmaster of the student who writes the third prize winning letter.

These awards are offered as reward for the cooperation of Bandmasters with the student writers of prize winning letters.

### These Authorities Will Judge

When your letter is received, it will be neatly typed on plain white paper, exactly as you wrote it. But your name and address will be omitted, and this manuscript will be given a number. The judges will see only the typed manuscripts and will have no idea as to the authors of the letters they judge. Thus you may know that their decisions are absolutely unbiased. The judges are:

A. R. McALLISTER..... President, Nat'l. School Band and Orch. Ass'n.

WALDO ADAMS..... Elkhart County Superintendent of Schools

RALPH LONGFIELD.... St. Joseph County Superintendent of Schools

### RULES OF THE CONTEST

This contest is open to all boys and girls now attending grade or high schools; public, parochial, or private. Letters should be neatly written, on one side of paper, and limited to 100 words, and should be addressed and mailed to the "Contest Executive," Martin Band Instrument Company, Elkhart, Indiana. Contest closes midnight, March 31, 1932. In case of a tie both winners will receive prizes. The decisions of the judges will be final.

Before attempting to write your letter, it might be helpful to you to read "Temper and Tone," a folder published by the Martin Company. A copy of this folder will be mailed free, on request to the Martin Band Instrument Company.

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# CAR-TUNING IN



## For the Fun of It

She—"Why, I can't marry you. You're practically penniless."

He—"That's nothing. The Czar of Russia was Nicholas."

The old prof entered the lab, and spotting a freshman busily engaged in what appeared to be pouring water on himself, he approached nearer and asked, "What seems to be the trouble, my boy?"

"Well, you see, sir, I spilled wet salt all over my pants, and as it is soluble in sulphuric acid—gosh, where are my pants?"

Steno—How do you spell sense?

Boss—Dollars and cents, or horse sense?

Steno—Well, like in "I ain't seen him sence."

Over the door of a village church near Chester, England, is the inscription, "This Is the Gate to Heaven." Then a placard notifies the reader, "This entrance is closed during the winter months."

Mrs.—I saw Mary kissing the milkman this morning?

Mr.—Good heavens! Wasting time on him when we owe the grocer \$20.

Doctor—This is a very sad case, very sad indeed. I much regret to tell you that your wife's mind is gone—completely gone.

Mr. Peck—I'm not at all surprised, doctor. She's been giving me a piece of it every day for fifteen years.

Teacher—Your answer is as clear as mud.

Student—Well, that covers the ground, doesn't it?

When writing love letters to your girl, it's always an act of precaution to begin: "My sweetheart and gentlemen of the jury—"

Teacher—"What is density?"

Sweet Young Thing—"I don't know how to define it, but I can give an illustration of it."

Teacher—"Sit down, the illustration is good."



## Genesco Band Plays at Cambridge Fair



Even though the Genesco Midwest Concert Band of Genesco, Illinois, can not be classed as a school band they have their trumpeters, clarinetists, saxophonists, drummers and trombonists trained to perfection. In other words, they know their stuff!

In a contest at Muscatine, Iowa, last fall the band ranked only a few points less than the winning Oskaloosa, Iowa, band. A country fair is always a gala

occasion and it was at the Cambridge event a few short months ago that the Genesco band reigned supreme. They were previously picked from ten different community bands for the honor of playing at the fair.

Their director, Mr. Albert E. Miller, kneeling in the center of the picture, is proud of his boys whom he anticipates will do big things for music in their part of the country.

### Amarillo Band Ineligible

Although the Amarillo (Texas) High School Band has won first honors in every contest held since 1925, the group had never before been affected by the ruling which states that one year must elapse before any high school band that has won a first place for three consecutive years can compete for prizes again. The new ruling took effect when the Panhandle Music Festival contests were recognized by the National Bureau for the Advancement of Music as the official state contests for that division of Texas.

The band has fifty-nine members this year from which Charles Whittington was appointed student director.

### "Musical Lieutenant" Given

The R. O. T. C. of the Roosevelt High School, Chicago, presented its gala musical celebration of the season last January 22 when they presented "The Musical Lieutenant," in the high school auditorium. The music and dramatic work was handled by Captain R. A. Seabury.

To provide a varied program of interest, a picked chorus of twenty-five voices, a quartet, a horn trio, a twelve-

piece jazz band, and a German band were also included in the program.

Two rows of selected seats on the main floor were roped off and reserved for invited guests, among whom were Mayor Cermak, William J. Bogan, his assistant, Mr. Buck and all of Chicago's high school band directors.

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**Grand Piano pin:** A perfect miniature. Body is of black enamel with white enamel keyboard. Outline, legs, etc., in gold.

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Each pin packed in beautiful plush-lined gift box. Makes a lovely gift. Send 3 subs before February 25.

**Mariann Pfueger**

**Would You Say the Same?**

Every once in a while one of those Inquiring Reporters come around with their "Who's, and What's and Why's" and you just can't get away from them until you satisfy their curiosity.

At the DeLaSalle Institute, Chicago, the president and drum major of the DeLaSalle Band, Tom Fabish, was asked what benefits he had received through his association with the band.

"The training I receive is invaluable to me, because I am taught how to breathe, concentrate, how to handle the thousands of little muscles in my lips, and many other things. If one has any ambition at all he will learn many other instruments besides his own. I learn how to stand on my two feet and play solos before a vast audience, and this will do more good than any English class."

Fred Erlicher, a student council member and tuba player, was also approached, as well as several others. Here is what Fred had to say:

"The band helps me to appreciate music and develops my sense of concentration. It enables me to think more quickly and has created a sense of responsibility in me. Obedience to the director and attention in rehearsals helps me to gain the things I need in later life. Also the task of carrying the tuba has developed my physique so much that I do not take morning exercises any more. It surely is a fine feeling to be in such an organization as the DeLaSalle band."

Now that's the spirit to have! But I wager there isn't one of our thousands of school musician readers who wouldn't say practically the same things about their band or orchestra and its benefits were the Inquiring Reporter to question them. And that's that!

I'll use all the items you can send Jimmie Kerr, of Pittsburg, Kansas. I'm sure you didn't mean to keep your school out of our columns this long.

Down in the blue grass country of Kentucky is a town by the name of Ashland. And in this town lives a boy by the name of Clifford Goff, who promised us that he would let us know just what his band was doing this semester. Ah, Clifford, did you or did you not make that New Year's resolution?

**Help Make Your Band a Winner**

THE ENTIRELY NEW LINE of Pan-American instruments now available makes it possible for every school band to have high quality instruments which encourage and enable finer performance. For the 1932 Pan-Americans set a new standard of musical and mechanical perfection at a price within easy reach.

Remember this new line embodies basic improvements in construction and musical quality as well as design and beauty of finish. Only Pan-American's experience and resources make such an achievement possible—establishing a new standard of value in band instruments.

To supervisors, directors and school band musicians the new Pan-Americans enable faster progress and a higher artistic achievement both individually and by the ensemble.

Send coupon now for detailed description of new and exclusive features in the 1932 Pan-Americans; indicate instruments which interest you particularly. Check also if you wish details of our Band Organizing Service—without obligation, of course.

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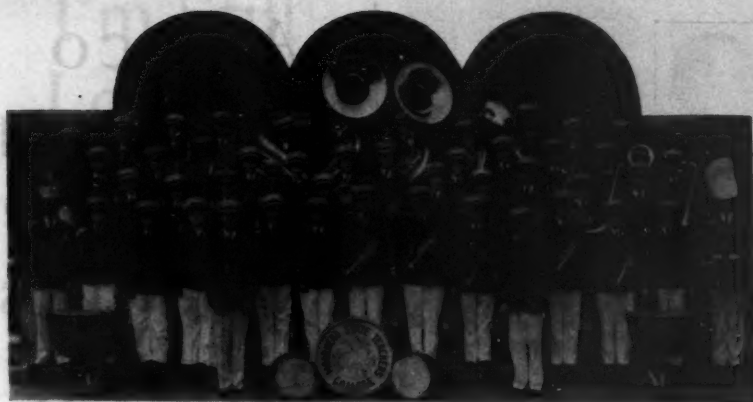
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## Students of Pedagogism Consider the Band

Prospective teachers, every one of them! Yet in their busy programs they have arranged their courses so that they may study at least three band rehearsals during the week.

Organized in February, 1928, with fourteen members, the Teachers' College Band of Moorhead, Minnesota, has grown, in only three short years, to a membership of fifty and is well equipped with instruments, uniforms and music. The enthusiasm and loyalty of its members, and the generous support of the college made possible the organization's more-than-expected, rapid growth.

Although not a military organization, the present concert band is conducted more or less on military principles. Rehearsals are held three times a week

during regular school hours and credit is given for successful work. The band is governed by the following aims: to provide training for those students who plan to direct bands; to provide an opportunity for the student who wishes to increase his ability to use his leisure time more profitably; to develop appreciation for good organization, as well as the ability to organize; to provide training in conducting, to augment college spirit; to develop good marching ability; to acquire a large repertoire of music; to develop a genuine love for good band music; and to serve the local community on special occasions.

In the foreground of the picture are both their director, Arnold M. Christensen, and his assistant, Robert Walls.

## Ohio Holds Band Clinic

Not to be outdone by the National Bandmasters' Clinic held at Urbana, Illinois, last month, the Ohio Band and Orchestra Association undertook the responsibility of sponsoring a similar clinic for the benefit of the Ohio bandmasters and orchestra directors. The Clinic was held at the Western Reserve University, Cleveland, Ohio, on January 29 and 30.

The results of the Clinic were: First—It provided an opportunity for directors of bands, orchestras, and instrumental ensembles to hear the contest numbers, on which their groups are working, played under the direction of men competent to give authoritative readings. Second—It provided an opportunity for

demonstrations, talks, and instruction in all phases of ensemble building in which directors of the state were most interested. Third—It created an opportunity for directors to become better acquainted with each other, and with the kind of work the others are doing. Fourth—It gave the directors a chance to hear the playing of possible numbers for the 1933 contest list.

Most of the programs were held at the Western Reserve University and Severance Hall. Arthur Williams of Oberlin Conservatory and Ralph E. Rush, director of Glenville High School music, are the respective president and vice-president of the Ohio Association.

### NEW! for BAND ONE BEAUTIFUL DAY OVERTURE

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R. E. HILDRETH

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**POET AND PEASANT OVERTURE**, arranged by Henry Fillmore.

The arrangement of this F. Von Suppe overture is not simplified, but the weak spots have been so strengthened that the heretofore shaky passages go over with such a zip that it feels easy. Contains Alto Clarinet, Bass Clarinet and Pedal Tympani parts. Thoroughly cued so that small bands can play with rich effect. Special conductor's score also published.

Band .....\$3.00

Special Conductor's Score 50c

**LIGHT CAVALRY OVERTURE**, arranged by Henry Fillmore. Description same as that of Poet and Peasant Overture.

Band .....\$3.00

Special Conductor's Score 50c

**MORNING, NOON AND NIGHT OVERTURE**, arranged by Henry Fillmore. Description same as that of Poet and Peasant Overture.

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Special Conductor's Score 50c

**LA GRACE OVERTURE**, by Chas. Corvers. Here is a concert overture on the style of the F. Von Suppe overtures mentioned above. Numbers of this calibre are few and we offer La Grace with a feeling that we are giving you everything that should be contained in an outstanding overture—beautiful melodies, gracefully harmonized, and a well balanced arrangement throughout.

Band .....\$3.00

**THE BARD OF BUCKEYE OVERTURE**, by Richard Raymond. This overture is without doubt one of the finest overtures of this type written by an American composer. It is in the grade of the Suppe Overtures, and very modern in arrangement, symphonic in development. Published for complete band instrumentation including parts for Alto and Bass Clarinets, Flute in C and Tympani.

In addition there is published a condensed but complete Conductor's Score in C.

Band .....\$3.50

Complete Conductor's Score in C \$1.00

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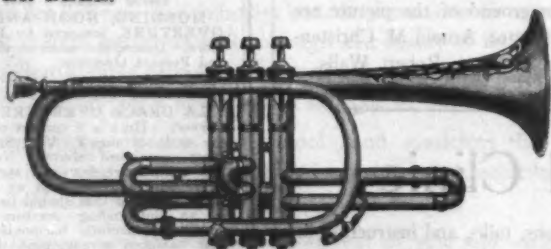
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# Armco Concert Band Frank Simon, Conductor Broadcasts Contest Numbers

**F**RANK SIMON, conductor of the Armco Concert Band, is interpreting in his Monday night broadcasts from WLW and W3XAL, Cincinnati, the compositions which Classes A, B, and C bands were originally scheduled to render in the 1932 National Contest now postponed.

Whether or not these same required numbers will be carried over for the 1933 contest in Chicago, school bands throughout the country are working diligently on these numbers and will be interested to hear Mr. Simon's renditions of them.

On January 25 "In Bohemia," the required number for Class A bands was performed. "Youth Triumphant," the Class B required number is scheduled for February 29, and on March 28 the Class C number, "Urbana."

These broadcasts occur between nine and nine-thirty p. m. Eastern Standard time which is beginning at eight o'clock Central Standard time and six o'clock Pacific time.

It is reported that many school bands throughout the country are calling special rehearsals on these dates. They listen first to Mr. Simon's broadcast of the number. Then, after some discussion of the interpretation, proceed with their rehearsal.

The broadcast of these required numbers by professional bands of high calibre is something to be encouraged. Tuners-in will do a good turn to all concerned by writing the director after hearing each of these broadcasts. Mr. Simon would, no doubt, like to know that his efforts in behalf of school music and the National Contests are appreciated.

# I'm Still Looking for your Subs

**N**OW that we're sure "that certain party" liked the Valentine we sent, we're starting in anew with long lists of subscriptions for the well known SCHOOL MUSICIAN, because that same certain party has a birthday soon.

Our new agent in Amarillo, Texas, Cloyce Brooks, tells us that the students are wild about their first issue of THE SCHOOL MUSICIAN, and that the line for subs is all the way down to the corner. Now, don't crowd!

After an absence of a few months, Miss Marjorie Young lets us know that she is still in Gridley, California, and working harder than ever.

Fellow agents, get acquainted with Herbert Porter of South Pasadena and Leonard Rapose of San Leandro, both in California, two of our new brother agents. They're starting out fine. But what else would you expect from any one in "sunny" California?

Now that Arthur Koenigsberg of Chicago has the Harrison Technical High School Band getting THE SCHOOL MUSICIAN, he is out for more game. This time it's the orchestra.

Miss Emma Lee Littrell of Monroe, Michigan, writes us that she is happy to be our Agent. And that's not all. An order accompanied her acknowledgment.

Jim Witty of Hobart, Indiana, must be working night and day to gather up the subs he has been sending in.

We're worried pink, and we're worried blue. Is Hallowell still up there in Maine? The person to let us know is Albert L. Wescott. Don't be bashful, Al.

We haven't yet picked our subscription team that we are going to send to



*My Name Is Mariann Pfueger  
Send Me Your Subs*

the Olympic games. But now's the time to get in training.

Ione Gillson of Boise, Idaho, has started. Have you, and you, and YOU?

Why, Dorothy Martin of Charlotte, are you going to let Leonard Nanzetta of Greensboro get ahead of you? Fie, for shame! Put on your seven league boots and catch up to him. North Carolina is a big place when it comes to subscriptions.

New Agent, new order. This is what we get from Alexandria, Minnesota. And the Agent is none other than Lynn Baumann himself.

Lloyd Gill of Lansing, Michigan, is doing splendid in sending in both news and subscriptions.

*Marymaude Fowler, hear my plea,  
More subs from Corcoran  
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## Did Anyone Ever Tell You that—?

By Scotty

*Cheng is a Chinese Organ which consists of a series of tubes having free reeds. It is held in the hands and blown by the mouth. The introduction of this instrument into Europe led to the invention of the Accordeon and Harmonium. "Darn clever, these Chinese."*

There are many varieties of Drums to be found in India, the names varying in different parts of the country. The largest of the three Drums is not used by professional musicians, but in bands for street music found in all bazaars and over the gateways of temples, etc., called Nahabat or Nakkera Khamh (in South India, Peryra Mela) and composed for low-class Mohammedans, or Hindus of the barber class. Such bands consisted of drums of various shapes and kinds and primitive instruments of the oboe kind, with drones and cymbals. Musicians in the East are usually placed over the gateways, nearly all of importance having galleries for that purpose.

*Well, that was a swell apple—I wish I was a school teacher.*

In an old Tambourine Instruction Method, the following is to be found which may be of interest: "An ancient pulsatile instrument of the drum class, popular among all European people, but particularly those of the South." This method contains the names of the several effects and the manner of writing of them and here gives examples of: "Flamps, Semi-Flamps, the Trevale," which is to be played by drawing the wetted thumb in a circular direction over the skin, the double Trevale, which is indicated by sixteenth notes, is to be played twice as fast, and directions for using the Jingles where the music is marked with dots similar to our staccato sign." The roll is performed by shaking the instrument. At the end of this most interesting instruction, we are informed that there are no sharps or flats in tambourine playing. I am surely glad to find that out.



# Who's Who



## Joseph Oszuscik

**"S**IX MILLION, seven million, 'leben million—" no, not quite that many, but there are one, two, three, four, five, six, seven medals on the coat of Joseph Oszuscik, a recent graduate of the Michigan City, Indiana, High School and former member of the band and orchestra.

This last year Joseph won three first place medals for clever manipulation of his prized clarinet in the District, State and National Contests. In 1930 he won first in the District and second in the State; and in 1929 he took first place in the State and second place in the National Contest.

While Joseph has studied both in Michigan City and Chicago he had not taken private lessons for a year previous to entering the

1931 contests. After having selected Mozart's Concerto Opus 127 for his number, he read all he could about the life of the composer, his feelings and emotions at the time the piece was written. This done, he worked out the interpretation of the composition entirely by himself and was thus more able to give a more true interpretation of the composer's meaning.

Joseph started his musical career as a student pianist. Later encouraged by Paul LeReshe, juvenile band director at LaPorte, and Edward McLundie, organizer of the Michigan City boys' band, he began the study of the clarinet.

He is now studying with noted woodwind instructors in Chicago which he hopes will help to establish him in a musical career.

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## Book Review

### Principles of Conducting

By Walter McCray and Carl Busch

The old proverb, "We learn to do by doing," might be said of conducting, and as good playing of any instrument depends upon good musicianship and the elimination of the faults that retard clean technique, so good conducting rests upon musicianship and the elimination of all mannerisms that tend to restrict the fullest possibilities of the baton.

In this little book on conducting the essentials are given in brief, in a systematic arrangement, which provides topic material more than anything else.

Although each chapter deals with some different phase of conducting, a diagram and the methods of beating the different times are given in each.

Did you know that in ancient times the Grecian chorus conductor used to beat time with an iron shoe provided for the purpose? Since then the baton has come into being which gives the authors of this book the opportunity to tell the supervisor and conductor who manipulate the baton what mannerisms they should overcome, what qualifications or prerequisites they should have to become a good conductor-musician, and the qualities which would be an asset to any music teacher.

The last few chapters give in illustrative and summary form the different orchestral instruments, their arrangement in symphonic band form and the language of music signs.

For the prospective music supervisor and conductor this is an interesting and enlightening narrative book of instruction on conducting. N. R.

Books cannot always please, however good,  
Minds are not ever craving for their food.

—Crabbe.

History makes men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric able to contend.—Bacon.

I have somewhere seen it observed that we should make the same use of a book that the bee does of a flower: she steals sweets from it, but does not injure it.—Colton.

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701—FOUR MONTHS OR FOUR YEARS—A thoroughly practical handbook covering all phases of organizing, teaching and leading junior bands. Fifty pages of authoritative information.

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703—BUCHTEL RHYTHM CHART—A pamphlet showing the new Rhythm Chart for teaching and understanding rhythm, which is comprehensive, easy to analyze and meets all needs of the ordinary player.

705—TALKS TO CLARINETISTS AND SAXOPHONISTS—A series of illustrated talks to both clarinetists and saxophonists with hints on playing by masters of both instruments. Methods of fingering the instruments, position of the mouth and lips, breath control and care of instruments are among the subjects taken up.

706—THE STORY OF THE FLUTE AND HOW TO PLAY IT—A brief history of the origin of the flute, and a critical description of the instrument, with a view to showing the player how it can best be played, and why certain things should be avoided.

707—THE FLUTE—This beautifully bound, 32-page illustrated book delves into the mythology and folk lore connected with the flute in a highly interesting manner, and then gives descriptions and comparisons of various kinds of flutes and piccolos. A discussion of the relative merits of the open hole flute and the covered key instrument is given.

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# Marimba? - Xylophone?

(Concluded from page 8)

the low register the tone coloring is most appealing and greatly favoring that of the organ. Specially vulcanized mallets bring out a sonorous as well as a staccato tone in the entire register.

Standard compositions of the Masters, both of the old and new schools, lend themselves to faithful interpretation. Chopin's works are most ideally suited to the instrument. Chopin, in a letter to Franz Liszt, explained that his right hand played the solos of his compositions and his left hand was both conductor and accompaniment.

It is very obvious, therefore, that the right hand score of this type of composer is easily played on the Marimba, while the bass and accompaniment can either be played on the piano or by the orchestra.

Modern composers are becoming alert to the individual tone color of this newly improved instrument. Percy Grainger, noted pianist, composer and arranger, has arranged several scores in which the Marimba and the Xylophone have been called upon to play feature passages. Charles Martin Loeffler, one of the greatest living composers, has been scoring generous passages for the Marimba in his recent works. In his late masterpiece, "Evocation" recently performed by the Cleveland Orchestra, both the Marimba and the Vibra-Harp were featured prominently.

Adaptability of this instrument to the orchestra ensemble, however, is not new. Several of the leading Universities of the country have been using the Marimba in the orchestra with great success. One of the pioneers to have achieved gratifying effects and tone color by using the Marimba in the orchestra has been the symphony ensemble of the University of Illinois. During the past few years their five octave Marimba-Xylophone has occupied a major position in the band and orchestra by playing the scores written for "Harp" and difficult horn passages as the cornet phrases in Rimsky-Korsakov's "Scheherazade."

Aside from ensemble work with the orchestra, the Marimba has made its debut on the concert stages of New York and Chicago with phenomenal success. The critics have been unani-

mous in lauding the interpretations of the works by the old Masters and the audiences have responded in similar accord.

Why then are there so few artists performing on this marvelous instrument? The reasons are several, but the chief one being the scarcity of teachers, coupled with the lack of musical selections that are readily adaptable by the average player. Piano music is the best score for the large instrument. Even certain master works including several concertos and polonaises are readily playable, with perfect results. Numbers like the "Polonaise Brillante" by Weber-Liszt lend themselves as favorably to the Marimba-Xylophone as to the pianoforte, for which they were written.

There may necessarily be a transcription, but the result will be entirely satisfactory if the proper amount of work is exercised in mastering the selection. It is to be deplored that so few players commit themselves to the task of really mastering this instrument. The ambitious violin student, who aspires to become an artist, knows full well that he has ten years and more of hard, continuous work ahead of him before he can join the ranks of the great. Here is an instrument presenting much difficulty before it can be mastered. The complications of tuning, of ear training, bowing and the intricate fingering together with the study of true intervals and harmonics do not deter or dampen the zeal of the student. Likewise the piano. Here also is an instrument that takes years and years of exceedingly hard study and much practice. Hundreds of hours of tedious finger exercises are required before the student is able to play proficiently. Likewise the orchestral instruments, both reed and the brass, require years of hard practice and consistent study before they can be mastered.

Now what about the Marimba-Xylophone student. Here is an inferiority complex that is lamentable. The student buys the instrument on Monday and expects to play "William Tell" Overture by the following Saturday. Is he content to resign himself to a few years' earnest work and study?—oh no, indeed. Is he willing to try producing

a good tone on the instrument?—absolutely not. Instead, he secures a pair of mallets with the hardest heads he can find and brutally attacks the keyboard much like a carpenter would drive spikes in green oak. Will he work on a musical selection of tone color and delicate nuances?—absolutely not. Instead he'll try to emulate the antics of some Xylophonist he saw with a "circus band" or vaudeville show, by fiendishly playing a few bars of some overture disregarding all marks of tempi and expression. His one ambition is to learn quickly a few tunes and play on the stage. He can do the former with a little practice, but he shouldn't expect to be a headliner in a day.

I have found that over ninety per cent of the people interested in learning to play the large Marimba-Xylophone have a twin vision—one for the instrument and the other for the stage. Here again is a situation that is to be deplored. Serious criticism of the Marimba-Xylophone artists appearing on the vaudeville stage has proven that only a very small percentage of them have had a genuine musical education.

Next in line is the radio artist. Here the situation is entirely a different one. Here the player is forced to exercise care in playing, both in tempo and deftness of touch. The radio audience is a critical one and does not care anything about the gymnastic antics of the stage player. Even in this enormous field of radio work the number of Marimba and Xylophone artists are few.

Following a late survey of the broadcast stations of the world I have found that there are less than a dozen Xylophone and Marimba artists who could expect an "A" on their report card. Most of them specialize on the smaller instrument with the hard mallets, playing arpeggios and variations (which they call "noodles") as a background to an orchestral ensemble. Scores of players have lost their contract renewals as well as their reputations by continuing to use an instrument that has long been antiquated and is out of tune.

I have had occasion to meet some very fine artists lately that were playing on instruments manufactured fifteen to twenty years ago.

In conclusion I wish to emphasize the fact that success is "just around the corner" for the individual who will faithfully learn to master the large Marimba-Xylophone as a solo instrument.

A good instructor will be helpful, but be individual. Study the history of Sebastian Bach as he furthered the development of the piano, both musically and technically. Help to lift the Marimba to the lofty pedestal it is destined to occupy. The new instrument that has lately been developed in this line is second only to the piano in range of octaves and tone possibilities.

Take the graded studies for piano and apply them faithfully. Shun the bass passages with your better judgment and develop your musical education to the point where you can transcribe. Don't pay any attention to the fellow that holds six mallets, as this style of playing is usually used in stage playing as a feat of showmanship, but is positively impractical musically as well as physically.

Use your better judgment in selecting your solo numbers, and don't overlook the vital necessity of a good accompaniment, either piano or orchestra, in playing the standard as well as the transcribed selections of the Old Masters.

### R.O.T.C. Band Club Organized


Prominent members of the R. O. T. C. at Roosevelt High School, Chicago, recently formed a band club for the purpose of organizing three bands, the advanced, intermediate, and beginners, so as to create a closer unity as an auxiliary of the R. O. T. C.

Another feature that the organization intends to sponsor will be the soliciting of desirable band material from neighboring junior schools. Delegates will be sent to the various schools to speak to the music groups in an effort to get the members of the band to enter Roosevelt upon completion of their junior courses.

In order to obtain as high a degree of efficiency as possible, an honor committee awarding band medals to those highest in constructive work will be formed. Former drum-major Walter Kirch will sponsor a class in the art of twiddling the stick.

At the last meeting the following officers of the club were chosen: Lieutenant Willis Kraemer, president; Sergeant Edward Roos, vice-president; secretary-treasurer, Dan Pagenta, and Le-Roy Smith, sergeant-at-arms.

Reading maketh a full man, conference a ready man, and writing an exact man.—Bacon.



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# « Studenten- Stimmen »

## *Mathematicians, Please Read*

We are slow and easy going out west here, and so the charming little lady who has challenged Donald Tingle's claim to being the youngest "so far as was known," to have entered a state solo contest and won, may share this throne of glory, but first let us see who has their mathematics muddled. The young lady says, "I was 12 in 1930, and won second in the state of Illinois! I am a junior now, and am 14, 1931." Out here in sunny California, Donald was 12 years old in 1930 and in 1931 he is 13 years. He will be a junior in high school when he is 14—but out west here we count one year at a time.

Get out "ye olde family bible," for birth records. I ask you, dear editor, does California relinquish that claim to Illinois, or does it still stand unchal-  
lenged? And where was the young lady in the 1931 Illinois state solo contest?—  
*D. Coleman, Modesto, Calif.*

## *Better Than That*

And how yet do I enjoy your friendly little magazine, the best in six continents for the young music student.

Best wishes for our future bigger and better issues.—*M. E. Phillips, La Grange, Illinois.*

## *Those Sweet Words*

Enclosed please find 60 cents for my subscription to the **SCHOOL MUSICIAN**.

Am somewhat past the high school age, having just celebrated my fifty-third birthday, but I consider the **SCHOOL MUSICIAN** one of the most interesting and valuable publications to which it is my good fortune to be a subscriber.

Have been teaching piano for over thirty years. I realize that the most painful misfortune that can befall a teacher who has served so long is that he might get behind the times and become an old fogey and thus court certain failure.

I fully intend to avoid this danger, if possible. I find that I can keep abreast of the times and enjoy the spirit of youth through reading such magazines as **THE SCHOOL MUSICIAN** and following the progress of the modern student of school music.

The modern student has much to be thankful for. When I attended the grade schools the teacher would allow us to march in, keeping step to the tapping of her desk bell which she held in her hand. We all enjoyed this so much. Our singing program consisted of singing America for the opening exercises in the morning and Home Sweet Home for the closing exercises in the evening. Again, I say, the student in the modern school has much to be thankful for.

Am very much interested in the articles with reference to Class Piano Instruction. Have experimented quite a lot along these lines and I am sure that when we have better equipment and more interesting teaching material to work with the system of class instruction will be practical and popularly accepted. Am trying to contribute my part to this end and I feel that I have brought many of the problems to a successful conclusion. Very truly yours,  
*John C. Delbridge, Danville, Illinois.*

## *Bits About 'Em*

I must congratulate Ed Chehette on his fine stories and true articles which appear in our columns quite frequently. Some time ago he had an especially good story on the subject of soloists and their judges. It certainly was a story in its own right.

The latest news on contest development is also just what we want and everyone should be well posted this year with our **SCHOOL MUSICIAN** doing away with the annual year book on bands.

Say, this Machine Gun Michael has quite a line, but I guess he's harmless in his play in spite of it all. But, Mr. Machine Gun Michael, you must remember, in your discussions, that there are other good bands in Illinois besides those of Chicago. By the way, do you play an instrument or sling a drum stick in any band? I just wondered.

As an added feature to the **Studenten-Stimmen** columns, let us hear from some more Eastern bands and our friendly boys from Modesto.—*Harold Brown, East Aurora, Illinois.*



# We Are Making America Musical

This Month  
**Elmer J. Frantz**

McComb, Mississippi  
Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

"**N**O BOY or girl can afford to pass up the opportunity to learn to play a wind instrument, for it is one of the finest, most satisfying and most elevating pleasures a young person can possess.

"Nothing can bring more hours of enjoyment, pleasure, and good times. There is a thrill of romance, emotion, animation for the boy who plays in the school band. Where is there a boy who has stood on the side lines and watched his chums march by on parade in their silver and gold braid, with shining instruments, and has not wished with an aching heart that he, too, were marching in line with them? To play in the school band is an honor that any boy or girl can well be proud of and will bring memories that will be cherished throughout life. Prepare now for the school band."

So writes the Superintendent of Public School Music and director of the McComb City (Mississippi) School Band, Elmer J. Frantz.

Since Mr. Frantz organized the McComb City School Band in 1928 with only a few boys as starting material, band enthusiasm in the school has grown so that there is now a membership of over one hundred boys (including the preparatory band), ranging from ten to twenty-one years of age. The band has won several contests in both district and state divisions and has been featured at some of the largest fairs, conventions and celebrations of the South. One of

its most spectacular appearances was in 1929 when they led the Druids parade in the Mardi Gras Carnival at New Orleans. This is considered the world's hardest parade job and Elmer Frantz's boys put it over like veterans.

In order that the first band may have good material from which to draw, Mr. Frantz has organized a second or feeder band and a juvenile group. In the Juvenile group the students from the ages of six to ten are given more private attention than they would have in the larger band. And then there are the girls! They have an organization which is growing more popular every day.

Director Frantz is very particular and exact in his pre-contest training. The boys must endure strenuous practice and he emphatically points out that his band members must qualify not only by attending all rehearsals, which is very important, but also by their attitude toward the band, teachers and instructors, fellow bandmen, care of instruments, general school work and home practice.

The success of the numerous McComb City bands have more than demonstrated their instructor's capabilities and perseverance in school band teaching.

It is a big undertaking, this school band and orchestra work, when it is done in the right way, and according to Elmer Joseph Frantz there is only one way to do a thing and that is to do it well.

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# That Inner— Planetary Clinic

(Concluded from page 21)

bers, adding that he hoped such students would be barred from competition. With this idea I must heartily disagree. I worked my way through college in this manner. Others I know have done the same. A jazz band, made up from members of my band, made enough money last year to send our band to the state contest. I have two dance orchestras made up from members of the band. I am glad they can turn their time into money. Sad thing that we need money, but we do. I hope that our music will never be likened to the ball bruising athletics. To me there is no possible comparison. Our individuals pay a lot of money for instruments and for lessons. They should by all means be given every possible aid in getting some of it back. If bands were barred for professional playing my band and many others would be out. For we play concerts at theatres, fairs, pageants and the like, at which we are glad to take all we can get—or more than we are worth.

All who were present agreed that this National Band Clinic (which I term the Inner Planetary Clinic) was the finest thing ever organized. It will be continued year after year. We believe it will be limited to three days next year, owing to the valuable men who must be at home on Saturday to sign the pay-roll.

We are glad to see the rating system come to the fore. This is getting our bands on a plane higher than that of a mere win. Formerly a band got but one good out of a contest and that was a win. Now bands can forget that selfish idea and go to contests with far greater benefit. These benefits are: Pleasant associations; Knowledge by contact; Friendly relations; Appreciation of conditions; Association of ideas; Good fellowship; Comparisons of worth; and we will be rid of that dog eat dog spirit which was beginning to be manifested.

I dislike the term "judge" in regard to those who compare our bands. For they do not judge, they merely "compare" them with each other. Suppose we coin the word "Comparitors" and use it in place of the word "Judge." Cattle and corn and criminals are "judged." Surely we are not in that class. One band compares favorably or unfavorably

with another. Criticism, "con," or "destructive" is offered. Real "judging" is a mechanical process based upon mechanical rules and measures. And there are none such in art. The term "judge" is too harsh and ill befits our work. Folks all the way down the line would get a more happy idea of our aims if we discard this "judge" and used a friendly "Comparitor." And maybe there is such a word as "Comparitor." Anyway it sounds good.

Lee Lockhart directed a new number, "The Norwegian Rhapsody," which was yet in manuscript. Lee did a fine job of directing, and the number is first class.

I have one distinction which to my knowledge is not shared by any other living composer. And this is: I have never yet written and dedicated a number to Mr. A. A. Harding and his fine band. However, I expect to remedy that next year. In fact I think I shall take my great comedy, "The Town Clef Band Rehearsal," and dedicate it to the entire clinic.

Arkansas is now noted for something besides its razor backed hawks, its Ozarks, and its stills, for it now has Mr. L. Bruce Jones of Little Rock as vice-president of the N. S. B. A.

Magnanimous Enna, owing to but one man being elected from each state, stepped down and allowed Mr. H. C. Wegner of Waupun to go on the board. We'll all feel the loss. However, Mr. Enna can be consoled with the fact that I had to do the same thing in Illinois to allow Mr. McAllister the place. We will hope, Mr. Enna, that our two substitutes will keep up our high moral and social standards.

The Chicago band leaders have not been paid for several months. Now they are to receive a ten per cent cut of that; and Committeeman O. W. Anderson is wondering just how much is ten per cent less than nothing.

Iowa had several fortissimo B. M.'s over at the Clinic: Melichar, Leach, Lyman, Prescott and Prescott, Edgar, and others too numerous to mention. Revelli of Indiana wants, in the next creation, days made without mornings.

I have mentioned but few of the two hundred interesting musicians at the Clinic. Come next year and meet them.

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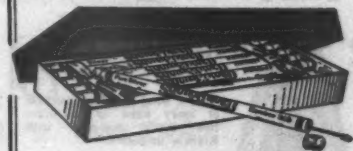
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## How Music Tickles the Air

(Concluded from page 15)

the word "impedance." Maybe you know what it means. The simplest definition of it is resistance to change of frequency. Any material vibrating at a certain frequency offers a certain amount of resistance to having that frequency changed. Now when we have a system or collection of vibrating parts that are to transfer this vibration to the air and thus start a sound-wave, when the resistance to frequency change in the instrument is the same as in the air we secure the greatest possible transfer of energy from the instrument to the sound-wave. In other words, we get the maximum tone from the instrument with the least effort. A confined body of air that is vibrating always with the instrument automatically matches its part of the instrument vibration to the resistance of the air. A resonance chamber in connection with a stringed instrument, then, matches the acoustic impedance of the instrument to that of the air that is to carry the sound-wave. The sound-board of the instrument by itself cannot do this with the desirable efficiency.

In instruments of the bowed family it is impossible to have a confined air body for each note the instrument can play and in tune with each note. The practical considerations in connection with the instrument, its convenience to hold, the ease with which the strings are to be fingered, accessibility of the strings to the bow, the necessity of a sound-board to make the string vibration effective, make more than one air body in connection with the instrument impossible. This air body can have but one pitch that is normal to it, yet we want it to vibrate at any frequency possible to the strings of the instrument. So the box containing this air body has for its top the sound-board of the instrument; it is completed by a rim and a back firmly fastened to the sound-board. When the strings vibrate they force the whole box to vibrate at the frequency they determine, and the air being confined in the box has to vibrate with it whether the frequency is natural to the air body size and shape or not. The air is forced to vibrate in sections and these are automatically made of the right size and shape so that the frequency they are called on to amplify is natural to the air body. If you want an idea of how well it does this, cover the f-holes of a violin with cotton and see what happens to the tone.

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### General Discussion

This chapter discusses the technique of the baton and at the same time explains the use of the left hand.

### Examples of Baton Technique

This chapter illustrates and explains how to use the baton in making holds, stop beats, grand pauses, radical retards and accelerandos, and how to proceed regardless of how they may occur. It explains how to use the "and" beats at will and how to handle complicated situations so that the organization being conducted will understand what is wanted. Practical examples are given for the purpose of illustrating and demonstrating the points.

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Under this heading you will find a chart showing the proper instrumentation for bands from 16 to 60. A diagram showing the proper seating arrangement for concert bands, symphonic bands, symphony or concert orchestras and theatre pit orchestras. It also explains how to place instrumentation for marching bands.

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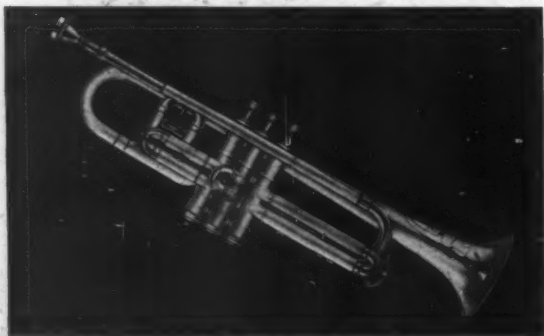
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